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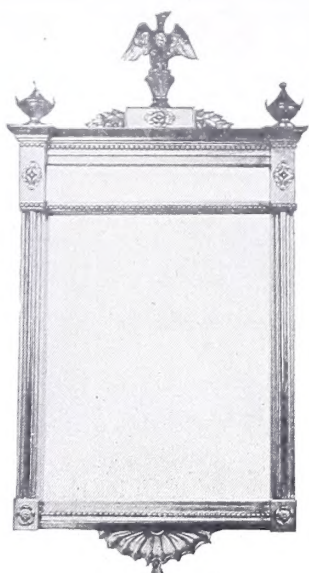
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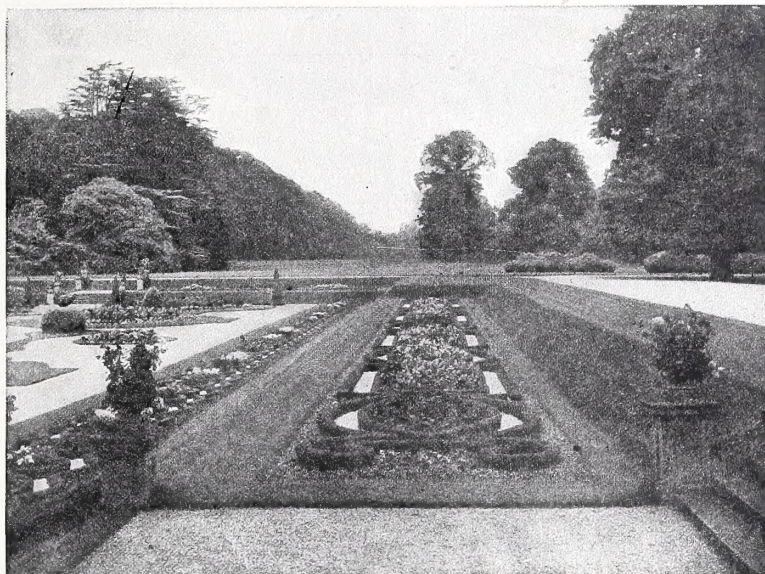
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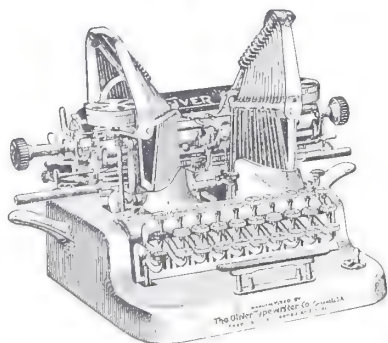
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APPLIED ART

VOLUME THIRTY-THREE

COMPRISING NOVEMBER AND DECEMBER, 1907

JANUARY AND FEBRUARY, 1908

NUMBERS 129 TO 132

NEW YORK OFFICES OF THE INTER-
NATIONAL STUDIO

JOHN LANE COMPANY, 110-114 WEST 32d ST.

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THE INTERNATIONAL STUDIO VOL. XXXIII

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The INTERNATIONAL • STUDIO •

VOL. XXXIII. No. 132

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FEBRUARY, 1908

AUGUSTUS SAINT-GAUDENS

BY TALCOTT WILLIAMS, LL.D.

NEITHER insight nor analysis is a substitute for the surer criticism of slow time. No age knows its own artists. Death crowns. A man dead is of the past. His work suddenly ranges itself. It were idle to decide now the final place of Augustus Saint-Gaudens. We are to-day no more insured against the errors of contemporary criticism than those who sought in 1822 to decide the place of Canova or in 1844 of Thorwaldsen. Neither stands to-day where those who gathered about the grave of each placed him. There are fewer great sculptors than great painters, for while it is simpler—which is far from saying easier—to model than to paint, final achievement is more difficult for the sculptor than the painter. The latter may, after all, win high place without compassing some high idea. No sculptor lives without this. Run over the brief bead-roll of the great in sculpture and it is true of each that at the end some philosophic conception overshadowed his work. Some painters, like Titian, never had this. Raphael only attained it once, perhaps twice, not oftener.

His ultimate estimate none can know now. Those who know most of the passing judgments of the day, written on the sand of the beach over which an artist's steps have just passed, know best how soon the next tide effaces them. It is indubitably true that Saint-Gaudens stands apart with the greater men of his art in all centuries because his greatest works loom large with supernal conception. They are their own interpreters. In them is a sudden sense of the invisible spirit of the age made visible by the artist who re-presents, not himself, but his time. This is after all the test of the Phidian figures, the Medicean tomb, the front at Rheims or Rodin's earlier work. This test, Saint-Gaudens meets. No man stands before his work but feels there the same pulse of cosmic emotion

which suffuses these creations. No other American sculptor, no sculptor of our day but Rodin, has swept this sympathetic chord, sounded that strange note so rarely struck in any art, to which respond within those strange and inscrutable overtones which are awakened, independent of analysis, accuracy, specific imagination or technical skill. For this final stroke, one has neither explanation nor analysis. There are half lines of verse, a bar of music, some stretch of color on canvas, some bending figure or dowered face, and suddenly deep calls unto deep and beauty walks on the whelming waters, that void of passing time which our lives measure by days that pass, and these things bridge with the eternal vision.

This Saint-Gaudens shared, and I say this well aware that it has now and then been shared by a man whom posterity displaced from the pedestal of his day and remembered only for one supreme work. The assured judgment of the future still eludes. Environing condition is more easily grasped and recorded. He shared the Celtic strain. He sprang of French descent. He had an Irish birth. He came for his early and impressionable years to New York, a city reproached for its sordid prose and more full of poetry than any but one or two on earth. Shining waters are never far from its streets and in them seethes such alien stir and ferment as no other thoroughfares know. New York never sleeps. There is something in that slender island on whose narrow platform the converging forces of a continent wrestle, which brings as near to men the problem of the Sphinx as the solitude of the desert where that solitary figure broods—the worship and the temple of men a narrow and little thing between her paws.

Of these things in New York most men are unconscious and hear only the rattle of the Elevated and the clamor of the crowd. Whitman was not. The poet who has added his lament over Saint-Gaudens to the greater threnodies of our tongue, Richard Watson Gilder, is not. Nor was the

Augustus Saint-Gaudens

sculptor. When his work comes to be summed in the perspective of his period, men will see in it, as we begin to discern and do not yet wholly see, the unrest of a formative period, the stir of conflict, the doubt and question of a day when all faiths were in the melting-pot and the surge of rising national feeling had just become conscious. Nothing could be narrower than the artistic conditions which imprisoned the young student of thirty odd years ago in New York. It is inconceivable the things our exhibitions had, though the best test is that the juries which admired them in the Academy of Design rejected Saint-Gaudens's early work. In Paris, where he studied, he found himself at the opening of a great period in the art he was to make his own. He shared its technical methods. He felt its inspiration. He was personally affected by its attitude to some topics and subjects in ways little known. He is often classed with the French sculpture of his day; but the resemblance is superficial. All the art of a period has its resemblances, just as we all know there is a Declaration of Independence face, a Civil War type, English heads of the Commonwealth and of the Tudor days, differing in glory one from another. But those miss the essential limitations of his art and work who confuse Saint-Gaudens with the marvelous technicians of his day. I confess I never saw him personally, even that in meetings not frequent, without feeling the presence of the seer. It is not the utterance or accent of the prophet which marks the sculpture of the last thirty French salons.

Even from his earlier work, the penetrating,

brooding quality was not absent. He won in all his career not by technical skill but by imaginative force. It was not his fingers, but his mind, that made him great, notable and noble. It is nonsense to deny that his bas-reliefs were not impeccable. They are often mere flattened presentments. To eyes patiently trained in the perspective of two dimensions, they have patent inaccuracies. He carried detail too far in some of his work. Supreme genius and incomparable achievement will not save the detail of the horse's trappings in the Shaw monument from just objection, any more than Arnold was wrong when he pronounced some sentences of Shakespeare ridiculous. This is equally true of detail in the Farragut uniform. Saint-Gaudens had, as all great sculptors have, a marvelous mastery of surface. No man can be great in this art and be without this power. But the test which always must be applied to the work of great and small, is whether detail is wisely subordinated as it was, to quote a crucial example, in the torso of the Theseus. Had there not been this stern repression, this figure and its associates would



Photograph by Whiddit

PETER COOPER, NEW YORK

BY SAINT-GAUDENS



ADMIRAL FARRAGUT
BY SAINT-GAUDENS
MADISON SQUARE, NEW YORK

Photograph by Vander Weyde

Augustus Saint-Gaudens

not probably have escaped all special praise and mention from Roman critics, who were of a period enamored of detail and admiring mimicry. But when this subordination is absent, it is better frankly to say that Saint-Gaudens now and then succeeds, as have other masters, in spite of his neglect of canon and convention and not because of it. Where he saw things directly and simply in the concrete, he thus modeled, using his imagination less than was well, less than he did when his conception had full play and was glorified by the vision of something his mortal eyes had never seen.

It is true in a measure of every artist that he has his portrait period, in which he early sees things as they are or are believed to be, his mid-period in which he grapples with various interpretations of life and its challenge and at the end he is swayed by the larger idea, which he first creates, and once created possesses him. Where a man's works can be dated, they always pass through these stages, though with some natures like Tennyson, the later period never finds the creative power to bring it to a fictile birth. It is only a nature equal to all its gamut of expression which gives us the *Ode on the Morning of Christ's Nativity*, *Lycidas* or *Comus* and *Paradise Lost*. In fecund and fruitful natures, these periods overlap. They are not to be sharply bounded and differenced. But they are apparent, and in Saint-Gaudens each to the very end had its complete and adequate power of creation and expression.

To the *Hiawatha*, his first work, no very great importance seems to be attached, save as any work from his hand had its value and weight. The heads of children, which to most in those early days of his art are the first to carry distinct memory, have a naive Florentine grace, but they remain portraits. They are not types. I foresee that as they are multiplied and known, their excessively American character, their keen sense of nascent and conscious intelligence and their beauty of expression, rather than impression, will lead them to replace the more generalized child type by Luca della Robbia and others, which to-day rule our conception of the child in art. It was a step from these last to the insipid amorini of a century later. By no possibility could the child-heads Saint-Gaudens modeled make this descent.

His decoration of the Vanderbilt house was correct, academic, but scarcely convincing. Grace and detachment are here, but the decorative note, the sense of beauty, modified by decorative needs, is not in abundant dower. In the Farragut of Madison Square, the mere portrait period reaches

its zenith. This figure, visibly standing balanced on the yielding deck, feeling the throbbing engines, ruling the shock of battle and seeing what he foresaw, sums the American sailor of his day and age. He is to-day more military and less naval. Sea and wind have done less for him and technical training more. But out of this figure looks the man who as a boy was with Porter on the *Essex*, who saw our flag on every sea, and with serene confidence in a craftsman's skill dared the dangers of river and of harbor at the very moment when torpedo and rifled shell were about to make the wooden ship he commanded, and on whose prow victory poised, as antiquated as a Greek galley. To put all this in a bronze statue which remains a likeness, to make a thing of as much beauty of a uniform with baggy skirts as of armor, to balance it above a pedestal, itself rife with the feeling of the sea, this is to put in an American city the sea-match in a less thrasonical vein of the great Italian commander in a Venetian square.

Equal praise cannot be awarded the various portraits of this period, the first ten or a dozen years of his entire active production, which covers a span from 1871 to 1907. If some of these portraits were unsuccessful in likeness and some failed in effect, it was true of all of them that they were never trivial and always serious. To the end he continued to produce the low, flat reliefs which came to be identified with him. His study of Robert Louis Stevenson is one of the earlier of them and the most familiar to the public. Modeled in a time of anæmic exhaustion, the profile of a man in extreme illness, its indicia are all accented. The sense of a passing spirit, only for a few brief hours longer shrouded with flesh, pervades every line. It will have the curious destiny of impressing on posterity its aspect—not at all that of the man pictured, but more like him with the raised skeleton finger than himself. Of the later, in this class, is the low relief of Mr. and Mrs. Wayne Mac Veagh, two figures seated at either end of a long, low seat, visibly united by the tie of years, as visibly seeing the hill slope, suffused with the dignity of past and passing seasons, lacking it may be in composition, in sheer beauty, but so replete with sentiment that it carries its way to the heart in spite of wants apparent to the eye. His bust of Garfield he placed in a chosen spot on a Hermes. His feminine heads had charm rather than accuracy or coercing composition.

These lesser works, thick-sown, as they were, in a prolific life, are not the title deeds to immortality on which fame rests. These came of years of



LINCOLN
BY SAINT-GAUDENS
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CHICAGO

Augustus Saint-Gaudens

travail which bridged the central span of his career. The Shaw monument in Boston was an example. Made and remade, modeled and remodeled, it is one of the great groups which, now that he has gone, overspread the national sky and express the national impulse in a great era. The Shaw monument in Boston, the Lincoln and Logan in Chicago and the Sherman in New York, how clearly these group together as the expression of the youthful sacrifice, of the mature Western leadership and of the battle onset of the war. All are at a far remove from the portrait calm of Faragut. Each has its technical difficulty and its technical solution, which, as with all overarching work, has yet to win its way.

Nothing could be more difficult than a memorial of Shaw. Heroism was to be shed upon the faces and figures of a race despised, the rush of a charge was to be phrased in sculpture, the presence of a great moment, when the air fills with the rustle of a new page of history as it is turned, was to be shadowed in the uniforms of a day still familiar. The sculptor chose the rhythm of Velasquez' "Las Lanzas," to hold his column together with slanting rifles, modeled the youthful leader in bold relief, sparing nothing, and swung above the spirit of inspiration, of victory and of palm-won death. It is easy, as has been done so often, to point out the risks of the floating figure above, the commonplace march and the lack of academic grace; but the final effect still remains that no man or woman can see this square of bronze without a choking at the throat, and those who know well the negro are amazed at the high and subtle types present in these serried faces. Here again, as elsewhere, the ripened fruit is of more importance than any analysis of the flower to secure its classification.

It is Stuart's Washington standing before the seat he has just left which the Chicago Lincoln suggests, recalls and matches by its dignity and its port. To those to whom a statue is a sort of photograph in the round perched on a pedestal, there is in chair and exedra, a needless apparatus; but it was Saint-Gaudens's mission to give sculpture composition, depth and suggestion. This gaunt figure, incomparably Lincoln's noblest portrait, dominates the counsel and utterance of men and nations, with the speaker's capacity and the statesman's prescience. In the Sherman there is the subtle difference between imagination and realism in the variation between the bust from life and the head on this equestrian statue. It is true of the bust, with its fire, its grizzled modeling, its unfaltering suggestion of genius allied to unrest, that to those

who had seen the commander in his vigorous and eccentric years, it justified the irreverent remark of one of his young staff-officers that: "For any purpose but commanding a quarter of a million men, the old man is a —— fool." The head of the figure on horseback has lost no atom of eerie likeness, but it is sobered to a great responsibility. The tread of armies is about. Victory moves before. It will be long before the American eye is schooled to this bold trope in bronze. Yet how American is this advancing victory, how individual, how apart the face from the mere type, how full of intelligent, far-seeing advance, of action and of drapery alive alike with action and with the passing air. To almost every one, let us frankly admit it, this statue comes as a shock. It mixes seen and unseen, blends real and ideal, is at war with all our habitudes of vision. But once more, face to face with this magnificent creation, the air itself suddenly fills with the inspiration of a great leader and the vision of history is seen of men.

On what minute accessories effects like these depend, we are all familiar in verse. Change a word or a syllable, misplace an accent, and a great measure by a master hand jangles out of tune. Years apart, Saint-Gaudens once returned to the same conception. He had poised his Puritan, *Deacon Samuel Chapin*, on a steep slope in Springfield, Mass. The stern figure, with its spreading cloak and stern stride into the unknown future of a new land, is familiar enough in more than one European gallery. It is less known in our own. Years later, the New England Society of Pennsylvania persuaded him to a replica. Their contract called for no more. But the new statue was to stand on the sidewalk by a thronged street. It was not like the original to poise far above the eye-line for those that passed. Instantly change began. The book was turned, and its lettering, "Holy Bible," became conspicuous. The staff was advanced and made more rugged. The drapery was more picturesque and less simple. These changes alter the whole aspect of the figure, and *Pilgrim*, rather than *Puritan*, becomes the fit title. Comparing these two figures, each given a force of its own, one is fain to feel that the *Diana of the Crosswinds*, which tops Madison Square Garden, diligently as it was modeled and beautiful as it is, did not and could not enlist his full powers. This flowing, gracile figure, its curves deliciously melting as it turns its outlines in the wind and sun, wins, but it does not command. It has not the compelling force of triumphant beauty. It is close to the model. It is no dweller of the upper air of imagina-



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SHAW MEMORIAL
BY SAINT-GAUDENS
BOSTON COMMON
BOSTON, MASS.



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GENERAL SHERMAN
BY SAINT-GAUDENS
CENTRAL PARK, NEW YORK

Augustus Saint-Gaudens



THE PILGRIM
CITY HALL SQUARE, PHILADELPHIA

BY SAINT-GAUDENS

genius could do with an overmastering theme. Legend has already entwined this tragic figure, born of remediless grief and a hopeless sorrow. The brooding years are hers. If elsewhere in Saint-Gaudens's work challenge rises, none can be heard here. The verdict of the future is little doubtful. No work of modern art carries the winged but hid message of this shrouded figure of inscrutable face. It has been called Buddhist and Oriental, but it has no touch of either. Instead, there is here the pitiless problem with which human knowledge has wrestled all the night long of human ignorance, seen no sunrise with healing in its wings and gone halting all its days, the sinews of its strength shortened that they cannot save. Detail here has been wholly mastered. The drapery is simple to severity and of the beauty that belongs to cloud and peak and all

tion. If it was his only published nude figure, it leaves without serious regret the absence of others.

The Adams monument in Rock Creek Cemetery in Washington shows instead all that mastering

things that inner forces and the outer storm fashion and shape. The face type, not individual, is without the close modeling elsewhere given even his ideal figures. Were this alone to sur-

Augustus Saint-Gaudens



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DEACON SAMUEL CHAPIN ("THE PURITAN"), SPRINGFIELD, MASS.

BY SAINT-GAUDENS

vive, there can be no moment in all the far future when men and women shall not find, in its presence, the last word and work of art when its word unlocks the heart and its work utters the ageless, unanswered riddle of the mind.

It was as a complement to this that the *Angel of Purity* was modeled. As with the figures of *Puritan* and *Pilgrim*, it grew under Saint-Gaudens's

hands. It was first modeled and it is usually presented as *Amor Caritas*. In the Morgan monument, in Newport and elsewhere it appeared. In bronze, it was selected by Saint-Gaudens to stand for his work in the Luxemburg. Later, for a fresh sorrow, it was remodeled, subtly changed, the expression given a new and celestial radiance, the girdle of flowers touched with the buds of maiden-



THE ANGEL OF PURITY
BY SAINT-GAUDENS



From a Copley Print, Copyright, 1890, by Curtis & Cameron

ADAMS MONUMENT
BY SAINT-GAUDENS
ROCK CREEK CEMETERY
WASHINGTON, D. C.



GARFIELD MONUMENT
BY SAINT-GAUDENS
FAIRMOUNT PARK
PHILADELPHIA, PA.

Augustus Saint-Gaudens



GOLD EAGLE AND DOUBLE EAGLE, 1907

BY SAINT-GAUDENS

hood, and the drapery made more simple. Over all was shed the light of ineffable purity. Nothing of his so reflects the spirit of the Renaissance or draws so near its beauties. Simple and severe, drapery and figure emphasize so as to remove both from the common light of day and suggest the heavenly vision. Peace is in every fold and outline.

The medal and coin are fields apart in plastic art. Modern machinery, which inevitably flattens and deindividualizes all it touches, has made of both pretty pictures, pressed on flat gold and silver dies with the mechanical regularity of a calico print, as useful, as widely distributed and possessing precisely the same claim to the admiration of the artist. Those who have been bred on modern coins can appreciate nothing else, just as those bred on the family photograph album apply its standards to a portrait. Nor can the modern coin, made by the million, stored by thousands, jealously guarded from wear and made to be "stacked," be safely, wisely or practically modeled on the lines of the higher tradition of coin and medal.

This tradition Saint-Gaudens sought to follow in modeling as the last work of his career an eagle and double eagle. Greek exemplars and Italian medals, beginning with Pisano, have established a succession from which no man who has studied them can desire to depart. Nor did Saint-Gaudens. If one be familiar with Greek coinage, has mastered its technique and acquired its standards, the two coins Saint-Gaudens modeled become inevitable. Our usual coins put an indifferent picture on a flat disk. The Greek coiner treated the coin as a whole, filled its space with sense of composition, was careless of imitation, conventionalized natural objects and gained "color" by high relief. This norm Saint-Gaudens followed. The eagle of his \$10 piece is suggested by familiar and beautiful coins of great vigor and force of Ptolemy Philadelphus and Euergetes. The \$20 piece has a soaring eagle of his own model. Both are medals, rather than coins.

Both are too high for the working of modern machinery. Neither appeals to those schooled to our flat coins. To those trained by earlier models, the designs of Saint-Gaudens are the only ones in our day above the mere draughtsman's level. Little more depressing has occurred in our day than the baiting these coins have had from newspaper and sciolist. No application of art to familiar objects is possible where men are wedded to their preconceptions and are ignorant of the succession of art. These coins had precisely the reception which a great portrait would receive in a land where no man had ever looked on aught but a village photograph.

T. W.



COIN OF PTOLEMY
EUEGETES



DETAIL, COLUMBIAN
EXPOSITION MEDAL
BY SAINT-GAUDENS

THE Metropolitan Museum of Art, acting in cooperation with Mrs. Saint-Gaudens, will hold a commemorative exhibition of the works of the sculptor, to be opened about March 4. The exhibition will be held in a part of the large sculpture hall of the Museum. When originals are not available they will, so far as possible, be represented by casts or enlarged photographs. A special committee has been appointed, of which Daniel C. French is chairman, to include the following: Ex-officio, J. Pierpont Morgan, president of the Museum; Robert W. de Forest, secretary; Sir C. Purdon Clarke, director; Edward Robinson, assistant director; Henry W. Kent, assistant secretary; Edward D. Adams, Charles F. McKim and William Church Osborn, the Museum's committee on sculpture; Herbert Adams, Karl Bitter, and others.

IMPORTANT NEW YORK AND BOSTON EXHIBITIONS

During February See page cxliv



Courtesy of M. Knoedler & Co., New York

A BREEZY DAY

BY THEOPHILE DE BOCK



Courtesy R. C. & N. M. Vose, Boston

GIRL'S HEAD

BY JAMES M'NEILL WHISTLER

Johannes Bosboom

JOHANNES BOSBOOM. BY PHILIP ZILCKEN.

At the beginning of the nineteenth century art in Holland, as in most countries of Europe, had fallen into conventionalism and mannerism. The works of the glorious old masters were no longer understood; Frans Hals and Rembrandt were no longer valued; Vermeer of Delft was unknown. How great was this decadence of taste at the time I speak of, is shown by what an old gentleman told me long ago. In his boyhood, I remember him saying, he and his sister were wont to play at ball in the attic of their parents' house, using as their target some old, dusty portraits, which afterwards proved to be by Frans Hals! Again, the father of a friend of mine discovered somewhere that a small ironing board had been made out of part of a panel painted by Cuyp! Many other similar incidents could be quoted.

During the occupation of the Netherlands by the French, the Napoleonic wars left little time for the pursuit of art, and, when peace was once more established, such painters as there were worked in an empty, academical style, under the influence of the school of David. Instead of being inspired by the merits of their famous ancestors, they merely studied their technique; they looked only at the surface of their pictures, and failed to penetrate the spirit, the conception of those masters; nor at the same time did they value the most individual among them, but were attracted only to those whose qualities of execution give them a place, though not a foremost place, among the great painters of their country. Thus it happened in those days that Gerard Dou, Mieris, Metsu, etc., came in for more attention than the others.

When the clever, but quasi-classic David settled in Brussels, he succeeded in imposing his own conceptions so strongly, that the healthy, vigorous Flemish art was nearly put aside, because, according to his ideas, beauty of colour, one of the chief features of painting, was considered barbarous, rough, sensual. Himself little of a colourist, he had a disdain for colour; and at the same time he failed to understand that nearly all great artists have expressed themselves most perfectly through their own nationality and the age in which they lived, and he believed that a new expression, a new ideal, might be created by didactic subjects. This theory of his was not even based on a right conception of really great Greek art. Notwithstanding these convictions of his, however, David exerted a good influence in the reaction against the decadent eighteenth century school, by devoting himself to a close study of nature. This is



THE ARTIST IN HIS STUDIO

BY J. BOSBOOM

Johannes Bosboom

Israëls the advice not to paint "ugly people"! Such were the conditions under which Bosboom spent his youth, but he himself remained unaffected by the conventionality of his contemporaries.

Born in 1817, Johannes Bosboom belonged to an older generation than the brothers Maris and Anton Mauve, but in many respects his evolution was parallel to that of Israëls, although the latter was born a few years later. But Bosboom lived at The Hague, while the home of Israëls was in Amsterdam, whence he removed to the royal residence only in 1869.

In both of these towns art was taught according to the principles then dominant: in the capital, by old-fashioned painters like Pieneman and Kruseman, who had the honour of contributing to the development of Israëls; at The Hague, in the studio of B. J. van Hove, whose most striking pupils were Bosboom and the clever landscape painter Weissenbruch, and his son Huib, who in turn was the teacher of men differing as widely in personality and point of view as Jacob Maris, Bisschop, and Bakkerkorff.

The landscape-painters were far more numerous than the figure painters, a fact which has, without

doubt, been of influence upon the perfecting of the so-called "Masters of The Hague." For it must be observed that the qualities of aerial perspective and atmosphere in their figure-paintings, were to a great extent due to their continuous and close study of the ever-changing atmosphere of the sea, the wood, and the "polders" which surround The Hague, and where long ago Paulus Potter had already elaborated his cattle scenes. This influence must have been the greater because in the studios the lessons were purely technical.

Under these circumstances Bosboom began to work, and about 1833 he exhibited his first *View of a Town*, still somewhat under the influence of his master, van Hove. And yet, even in these early efforts, Bosboom showed his individuality. Those genuine and very personal qualities which were steadily developed during his long career may be discovered in his first works, detailed as they are, as in his last, in which his free, direct, broad touch gives more life, richness, and completeness to the *ensemble*.

While the old Dutch masters who painted views of towns and church interiors elaborated in a perfect manner every detail of their subject, while giving



"LA CHAMBRE DES ÉCHEVINS"

BY J. BOSBOOM

Johannes Bosboom



"THE BARN"

BY J. BOSBOOM

with wonderful attention and care the most complete "portrait" of what they saw, they fell short of expressing in these works, technically admirable though they may be, the feeling of life which characterises Bosboom's pictures, a quality in which he is purely modern.

His first pictures, generally in oil, are carefully elaborated and in some respects dry, but by degrees his line and brushwork grow free, supple, and broad; he suppresses unnecessary details, and in his latest works he attains a splendid mastery; and then he suggests what he intends rendering by means of a synthetic manner, alike in oil-painting and in water-colour, which expresses more grandeur and atmospheric life than does his earlier work.

Up to Bosboom's time no painter of churches had ever been able to put into his work a high poetic feeling, a deep and serene emotion, by means of qualities purely of drawing, colour, and tone. This is the reason why his interpretation of such subjects is remarkably personal, modern, and of a high rank—very near the art of Rembrandt, who, in his deep, vibrating, and passionate feeling, was himself thoroughly modern.

As a pupil in the studio of van Hove, Bosboom made careful studies of perspective, architecture, and

of the different styles, because the teacher and his pupils had sometimes to execute decorations for the Theatre Royal at The Hague. These special studies were most useful to him, and probably had a great influence on his artistic development, which quickly brought with it brilliant success. Even in 1835, while still working in the studio of his master, he had the satisfaction of selling an exhibited picture to a painter of much renown at The Hague—Mr. Schelfhout.

Bosboom has himself written short autobiographical notes in which he describes the origin of Romanticism in Holland, how the revolution not only brought with it a search after truth, after reality of colour, but at the same time an interest in works of art of all kinds produced by former centuries, even in the long-forgotten and disdained Middle Ages. Under the influence of this movement, Bosboom saw his line clearly marked out. In 1836 he exhibited two church interiors, lit up with a flood of sunlight, and, as we know, it was this particular *genre* which he made his own during the rest of his life. Very soon he began to win medals, at Amsterdam, Antwerp, and Brussels; and some years later he was created Knight of the Belgian Order of Leopold.

Johannes Bosboom

In 1835 he made a short journey along the Rhine with two of his friends, and soon after paid a visit to Rouen, travelling through Holland, where he discovered splendidly picturesque churches, cloisters, town halls, cloister-kitchens, and farm-interiors, which furnished him with the subjects of some of his masterpieces.

In 1846 Bosboom made the acquaintance of a Dutch authoress, Miss A. L. G. Toussaint, whom he married some years afterwards. They began together a quiet life of regular labour, she writing numerous, highly valued novels, in the style of Walter Scott, he constantly producing works, nearly all of which show his great natural gifts.

Notwithstanding these exceptional gifts, life was often difficult to him, and attacks of deep melancholy sometimes disturbed its regular course; but he had a friend and protector in Jhr. van Rappard, one of those cultured men who live for art. This gentleman collected all the water-colour drawings done by Bosboom, and sometimes invited the artist and his wife to stay at his country estate near Utrecht. Here the artist found rest and renewed strength after these periods of gloom. Walks in the delightful surroundings of his friend's house revealed to him more than ever the beauties of landscape, and from that moment a new order of subjects

became his own. I allude to those big barns (*boeren-deelen*), full of Rembrandt-like light and shade with rich golden-brown depths, which he handled with such skill. In conception rather different from that of Israëls, Bosboom made of these splendid subjects works of wonderful grandeur and of most powerful colour. These "deelen," now fast disappearing, were vast thatched constructions, roughly built on heavy, richly-coloured wooden piles. As is usual in Holland, the cows stood in rows along the walls, while hens, chickens, and dogs walked freely about among the peasants themselves. The light-effects in these lofty farm buildings are of a quite special character, and these interiors, almost as much as watermills, add to our understanding of the so-called "Rembrandtic light."

Some years ago I explained in "*L'Art Moderne*" the origins of Rembrandt's "fantastic" light, showing that this was not at all a mere product of his imagination, but simply the natural, diffuse light in a watermill. Rembrandt, whose uncle was a miller, must in his boyhood have often seen in such a mill the splendid gamut of golden values produced by a sunbeam penetrating through a small window, the hazy, smoky space, with its quite peculiar transparency of purplish and bluish tint. It



LANDSCAPE

BY J. BOSBOOM



"INTERIOR OF A CHURCH AT
GRONINGEN." BY J. BOSBOOM

is a very natural supposition that an exceptionally sensitive young man like Rembrandt should have been so strongly impressed by these light-effects that he remembered them during his whole life, and applied them to the subjects which he elaborated later on—not only his portraits but his figure-paintings and etchings as well.

Bosboom always had a passionate admiration for the great Dutch master, and without a doubt his studies of old churches and picturesque town-halls dating back to the time of Rembrandt, and in no less degree his studies of these fine old barns, must have helped to develop his admiration and right comprehension of Rembrandt's works, which most certainly were of influence on his art; but it may be accepted as conclusive that the *milieu* in which he painted brought him nearer to the conception of the master, and added to his faculty of understanding him.

I venture to insist upon this fact, because of the mistaken idea which has been so prevalent that the secret of Rembrandt's art is to be found in brownish pigments and the so-called "Rembrandt light." Bosboom having studied similar effects in nature, had observed the delicate degrees of values, the influence of the atmosphere, the

radiant light which often forms the centre of the composition, and indeed he sometimes equalled the great artist's expression of these effects.

As I have already mentioned, besides his oil paintings, Bosboom made many, very many water-colours. At first he did not employ this medium so frequently, but after a time the rapidity of the process pleased him more and more, and he found it to be exactly what he wanted for his studies, as well as for the more complete expression of his ideas. Sometimes he made simple sepia-sketches, rapidly worked out in a few lines and slightly washed with flat tints, which are marvellously right in value and express perfectly the *ensemble*. Mr. Mesdag possesses nearly a hundred of these remarkable works (see p. 269).

As he grew older, Bosboom's finished water-colours acquired a freedom and directness of execution attained by very few. The architectural studies of his youth gave him a firmness of drawing and touch which allowed him to work rapidly and broadly, without hesitation; and these water-colours of his are never superficial, but always complete, his delicate and deep feeling giving them a very rare charm. Many good examples of his mastership in this medium are reproduced here. An inborn



"THE FARM SHED"

BY J. BOSBOOM



"THE CHURCH OF ST. JAMES AT
THE HAGUE." BY J. BOSBOOM

taste showed him in the presence of nature what to select and what to pass over. Never had Bosboom, like many painters, the passivity of a Kodak, but his individual spirit always guided his hand, while at the same time his clever and firm touch contributed to the perfection of the whole.

Another feature of his water-colours is that they are never systematically transparent or heavy, as the result of employing too much body-colour; they are just what he wants them to be—admirably suggestive. He shows an unerring taste, seldom found nowadays, in the art of balancing his subject, of forming the *mise-en-page*; thus it happens that in all his works there are neither empty spaces, nor disproportions of light and shade. On the contrary, every dark spot corresponds to proportionate masses of light, so that if an inch or two of the composition were taken away, the effect of the *ensemble* would be destroyed. But it was not without much earnest striving that the painter attained to these results. He was often exceedingly depressed, as I have said above, by the difficulties of his art, and if he had a right notion of his worth, he knew also how very hard it is to struggle towards comparative perfection.

This question of composition, of *mise-en-page*, is considered by the "masters of The Hague" to be the starting-point of their pictures. Nowadays many artists are satisfied with "impressions," which however cleverly and tastefully done, remind one of instantaneous photography. Having made many etchings after works by Jacob Maris, Israëls, Mauve, and others, I have had occasion to notice how the lineal equilibrium in those works is as perfect as their gamut of values, however hidden it is behind the colour. A letter which Matthew Maris once wrote to me shows

better than any words of mine how vastly important he considers this feature to be. In it he refers to the celebrated *Semeur* by Millet, from which he made his beautiful etching, a print almost unique of its sort, because it is not a copy, a translation of the picture, but an admirable and extremely interesting "paraphrase" or interpretation of one great painter by another equally great. Maris knew the picture as thoroughly as it was possible for any one to, and compared it with another by Millet representing the same subject. Before analysing these two works, he writes some lines about the French artist himself, which are of so much interest that I may be excused for quoting them:—

"Millet always gave me the impression of being of a very despondent nature; he began as what



"A STREET"

BY J. BOSBOOM

(By permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son)



"VIEW OF SCHEVENINGEN"

BY J. BOSBOOM

they call a good painter, a colourist. But then began the struggle between matter and spirit, and he very rarely succeeded in what he wanted; the heaviness of his men and women were his own burden that he put into them, and not the burden of those he painted, because his paintings would have been neither more nor less than still-life copies or imitations of what he saw before him.

"There are two *Semeurs* by him in the world; the same man, the same action, the same ground, oxen, etc.; and I had always heard that the two pictures were exactly the same; but when I saw a reproduction of the second, I saw that it was nothing more than a little print, a man sowing seed. Perhaps the canvas is bigger, but Millet has only made a little picture of this subject. Why now is the other one a masterpiece? Is it because the man is sowing seed? and is quite naturally represented? Nature has nothing to do with it! It is Millet himself, the individual, the blind follower of his own nature. It is the line, and not the peasant! You begin with his hat, his face turned towards the other side, and you come to the shoulder and outstretched arm; then you get his body and his outstretched leg. Now you come to the line of the ground, sloping from left to right,

counterbalanced by the animals and the line of the clouds from right to left, and there is the whole thing! Most people, when looking at it, think of nature, but they cannot understand *his* nature, hidden like a strange language."

These words of a most refined and poetic artist, who is at the same time an instinctive philosopher in art, show clearly the extreme importance that he attaches to the idea of composition, a feeling and a principle common to his brothers and to Mauve, Bosboom, and others, as well as to him. The careful balancing of the line and of masses of light and shade, does not at all prevent freshness and liveliness of expression, as the works of those artists show; it has to be simply a starting-point, coming from feeling, taste, and reflection.

I have had the advantage of knowing Bosboom well, and though he has been dead several years now, I shall always remember his remarkably distinguished personality. He had much the look of one of those ancient noblemen painted by Van Dyck or Moro; his inborn courtesy and elegance, his perfect manners, made him resemble some proud knight of bygone centuries. Being fully conscious of his qualities as a painter, he had the pride and the frankness to say, and sometimes to write, what he thought of his own work. Very

Johannes Bosboom

characteristic in this respect is the anecdote told by Mr. Gram, a Dutch publicist, who wrote a little book on Dutch painters. Being a friend of the artist, he paid him a visit when he had been struck down by an attack of paralysis, a little while before his death. He found him lying on a *chaise-longue* in a corner of his room, his left hand motionless on the rug which partly covered him, his right hand moving nervously. The sun penetrated the room through the carefully shut blinds, casting glittering lights here and there. Bosboom had just received some photographic reproductions of water-colours of his, belonging to a well-known collector, which attained high prices some years later, at a sale at Pulchri Studio at The Hague. Bosboom asked that the photos should be held so that he could see them well, but complained of too little light, exclaiming like the dying Goethe: "Meer licht!" Then, when the blind was opened, he cried out: "Look! look! what a water-colour!"

It was a view of the Scheveningen beach, broadly done, like all his best works. His eyes began to

sparkle, and he continued to praise the drawing, asking for the other photograph. This represented one of those Burgomaster's rooms of the seventeenth century, into which he had introduced some figures, giving life to the picture and making of it a perfect reconstruction of the epoch. "What do you say of this?" he said, in a voice thrilling with emotion, to Mr. Gram, who had asked him: "Did you see something like that?" "See, see!" said Bosboom, with contempt, "That's like the question of an art-critic, who said to me, 'Have you made new sketches again?' Sketches!—no, such things are visions, that's creation, that's art!" And the artist, notwithstanding his crippled state, was happy for a while, living again in his work.

Although Bosboom has already taken an important place in the Dutch school of the nineteenth century, by the side of Israëls, Mauve, and the brothers Maris, he is not fully appreciated beyond the boundaries of his fatherland, and even here his works are too little known. May these few words serve to fix attention upon him as on one of



"INTERIOR OF A CHURCH"

(By permission of Messrs. Thos. Agnew & Sons and Messrs. Wallis & Son)

BY J. BOSBOOM



A BRUGES STUDY (Mesdag Collection)

BY J. BOSBOOM

THE LANDSCAPE
PAINTINGS OF MR. H.
HUGHES - STANTON.
BY MARION HEP-
WORTH DIXON.

IF the French axiom be true that *Le paysage est un état de l'âme* it seems pretty certain that the training of the modern realist leaves him but poorly equipped on the more poetic or imaginative side of his art. Not that the impressionists admit the fact. We know their doctrines. Since Monet painted the same hayrick seven (or was it seventeen?) times, declaring that light is the subject of all pictures, landscape painters may be said to have been exclusively occupied with the problems of *plein air*. But much water has flowed under the bridge since Monet's day. We no longer make a fetish of the "god of things as they are." The new language has been acquired. We speak it freely. Habit has accustomed us to a certain scientific realism in the least pretentious canvas. What we begin to look for is not so much a glib expression of manual dexterity, of which at the

the most complete, powerful, and distinguished artists of his country, whose name will certainly, as long as true art is understood and appreciated, stand among the very best of his time.

PH. ZILCKEN.

[We desire to express our indebtedness to Messrs. Boussod, Valadon & Co., of The Hague, for their courtesy in permitting us to reproduce numerous interesting examples of Bosboom's work to serve as illustrations to the foregoing article.—THE EDITOR.]



"LES ANDELEYS—CHÂTEAU GALLIAN"

BY H. HUGHES-STANTON

H. Hughes-Stanton

present moment we are a trifle tired, but for qualities which lie beneath the surface. Nor do I think I am using too forcible an expression when I say that it is personality, and personality alone, which makes a work of art, for it is certain that no picture was ever great that is simply great in mechanical excellence.

When we come to consider the precise qualities which go to make a great landscape we tread on more difficult ground. Imagination, an eye for line, style, the grand manner—all these things are necessary, but still more necessary is that something fluid in the soul of the painter which makes it possible for him to communicate his mood and his emotion to the spectator. Now I do not think I am exaggerating when I say that it is this precise gift which makes the work of Mr. Hughes-Stanton somewhat different from that of his contemporaries. An habitual exhibitor at the Salon, and well versed in the creeds of the more audacious *plein air* schools, he would seem to leave these experimenters to their feats while he proceeds on the even tenour of his way. A strange serenity would seem to be his by birth-right. He appears to be absolutely undisturbed by the fret and fume and unrest of an empirical age. The great solemnity, the hush, a something of the impassive dignity of nature is seen in the least of his pictures. He forces nothing, he insists on nothing. He bothers the onlooker with no theories of the manner of laying on pigment. He has no new harassing technique to exploit, no trick of lighting to ventilate. Standing a little apart, yet quite unconscious of the attitude, he would seem rather to be absorbed in studying and assimilating the Great Problem than in showily demonstrating his cleverness in delineating nature. A student steeped in the traditions of the past, there is, if I may make use of a paradox, a curious modernity in his classicism. For

if the classic bent of his mind, the academic trend of his art formula, is one of its chief charms, it is so because he has learnt only what a modern should learn at the feet of his great forbears. Tricks of manner are empty things, and can be acquired, as we know, by third-rate painters. What is more difficult to absorb is the restraint, the reticence, the something large and immutable which belongs to the practice, and is seen in the output of our English masters of landscape.

The personal history of Mr. Hughes-Stanton can be given in a dozen lines. The second son of William Hughes, the still-life painter, Mr. H. Hughes-Stanton was born in Chelsea in 1870, and grew up, as small boys will, a jealous observer of his father's methods. Not that the coming landscape painter was educated with a view to his adopting the fine arts as a profession. Business, journalism, music, and I know not what other *métiers* were in turn suggested and considered. And all might have gone well in the eyes of the more



"A SPRING PASTORAL"

BY H. HUGHES-STANTON



"THE MOUTH OF THE EXE"
BY H. HUGHES-STANTON

H. Hughes-Stanton

prudent of his advisers had not the youngster taken the matter of his future career into his own hands. I think it was on Wimbledon Common, with a canvas and paint-box borrowed from his father's studio, that the lad made his first direct attack on Nature. Study after study followed, and when the first initial difficulties had been overcome the impulse to express himself on canvas proved irresistible. Nor was the lad amenable to any influence, direct or indirect, saving that of the great masters. At the present day he recalls with amusement a painful little scene of his boyhood. It appears he had carried one of his landscapes to his father, who, always conscientious and exacting, undertook to explain the work's defects as he painted over a part of the canvas. "But that was not what I meant to express!" exclaimed the still more exacting pupil, as, bursting into a flood of tears, he erased his father's corrections.

Tears were not the weapons with which Mr. Hughes-Stanton fought the world a little later in life, though many were the hardships and difficulties he had to encounter. Not that he was unappreciated. If there was danger in the outset of the landscape-painter's start in life, it was that he seemed to win his honours too easily. His first important picture, called *A Peep at the Arun*, looking towards Amberley, was probably one of

the most distinctive works seen at the Institute of Painters in Oil Colours in 1890. It is true that some of the critics preached the painter a little sermon on taking "a darkened Constable for a model." Others, however, saw a likeness to De Wint in the canvas, and still others a reminiscence of Creswick and Ruysdael. Made conspicuous by these somewhat incongruous strictures, the picture was the subject of a veritable *furor*. Especially noticed by leading journals, it is safe to say that few painters under twenty years of age have been so brought into prominence by an initial work. Clinging to the same noble Sussex scenery, the artist next year painted an upright canvas called *The Valley of the Arun*, while an even more important work was seen in *Arundel Castle*. Another romantic theme, which occupied a prominent place at the Institute in 1891, was *Struggling Light*. It represents a lonely upland with a shepherdess tending her flock as an empty hay wain winds slowly over the hill. To the right a vast plain stretches towards the horizon, over which the light breaks dramatically through a bank of gathering clouds.

In another vein was the essay in topaz and opal called *In Winter's Grasp*, which Mr. Hughes-Stanton exhibited in the summer of 1893. The subject is a frosty landscape, in which an ice-bound



"SEGOVIA, SPAIN"

BY H. HUGHES-STANTON



"SAND DUNES, PAS DE CALAIS." FROM
THE OIL-PAINTING BY H. HUGHES-STANTON.



"POOLE HARBOUR, DORSET"

(In the Luxembourg)

BY H. HUGHES-STANTON



"SAND DUNES, DANNES CAMIERS"

(In the Luxembourg)

BY H. HUGHES-STANTON



"HAMPSTEAD HEATH"
BY H. HUGHES-STANTON

H. Hughes-Stanton



DECORATIVE PANEL BY H. HUGHES-STANTON
AT BALLARD COOMBE

(By permission of W. Cleaver, Esq.)

brook, cradled by the frozen fields, stretches a cold finger to the distant woods. The moment is late afternoon, and the grey skies are touched by the rays of the dying sun. *Weeding after Rain* and *The Mill in the Valley* both preceded the important picture called *The Garden of England*, in which, taking a typical English theme, Mr. Hughes-Stanton depicted a hop-garden overlooking the famous weald of Kent. I should mention that the essay called *The Mill in the Valley* was first seen in the Grafton Gallery in 1894, and subsequently in the Salon of 1895. In the Champs Élysées, also was shown the

spirited work entitled *Un Bourrasque*, a sudden rushing storm which the artist had seen in Sussex and endeavoured to render in the somewhat difficult medium of oils. It was highly praised by the French critics, who, while finding certain faults with the painting, did not hesitate to hail the young Englishman as a true follower of the great school of Constable. Seen the same year, a *Lever du Soleil* excited less comment, though its serener graces were not without admirers.

The work called *The Mill* was, like *Un Bourrasque*, exhibited on its completion in Paris, where its lowering clouds and rain-swept stretch of sodden earth appealed to the lovers of realism in landscape. Even more attractive, because at once more decorative and more modern in spirit, was *A Spring Pastoral*, a poetic effort exhibited in the Royal Academy in 1903, and kindly lent for



DECORATIVE PANEL
AT BALLARD COOMBE

BY H. HUGHES-STANTON

(By permission of W. Cleaver, Esq.)

H. Hughes-Stanton

reproduction in these pages. *The Mouth of the Exe, from above Exmouth, Devon*, was another landscape conceived on large decorative lines, and showed the artist, perhaps for the first time, expressing himself in those distinctive terms to which he has now accustomed us. A picture of the same year, bought by the Bradford Corporation and seen at the Institute, was *Evening Twilight: Studland, Dorset*, a subtle study of aerial effects treated with a masculine breadth of statement. Turning his hand to pastels in the year 1904 we find the artist exhibiting four works at the Pastel Society: *Through the Rain; Black Hill, Exmouth, Devon; and Sunrise and Sunset*. A signal honour was conferred on the painter the same summer, for the French Government bought his rendering of Poole Harbour, which was exhibited at the old Salon. Entitled *Port de Dorset, Angleterre*, the picture is now to be seen at the Musée du Luxembourg, where another of the artist's landscapes has recently found a home. The latter canvas, called *Sand Dunes, Dannes Camiers*, shows the artist in one of his rare decorative moods—a subtle blending of strength and quietude, qualities which make Mr. Hughes-Stanton's work seem more serene and more monumental than we are accustomed

to on this side of the Channel. Hung in the New Gallery in the spring of 1906, and in the Salon the following year, the picture attracted so much attention in the Champs Elysées that it was considered imperative to acquire it for the French nation. I should not forget to say that *Hampstead Heath: a view looking towards Highgate*, and *The Lighthouse, Etaples*, were efforts of the preceding year and were exhibited at the Royal Academy, the latter picture finding its way to the International Exhibition at Venice.

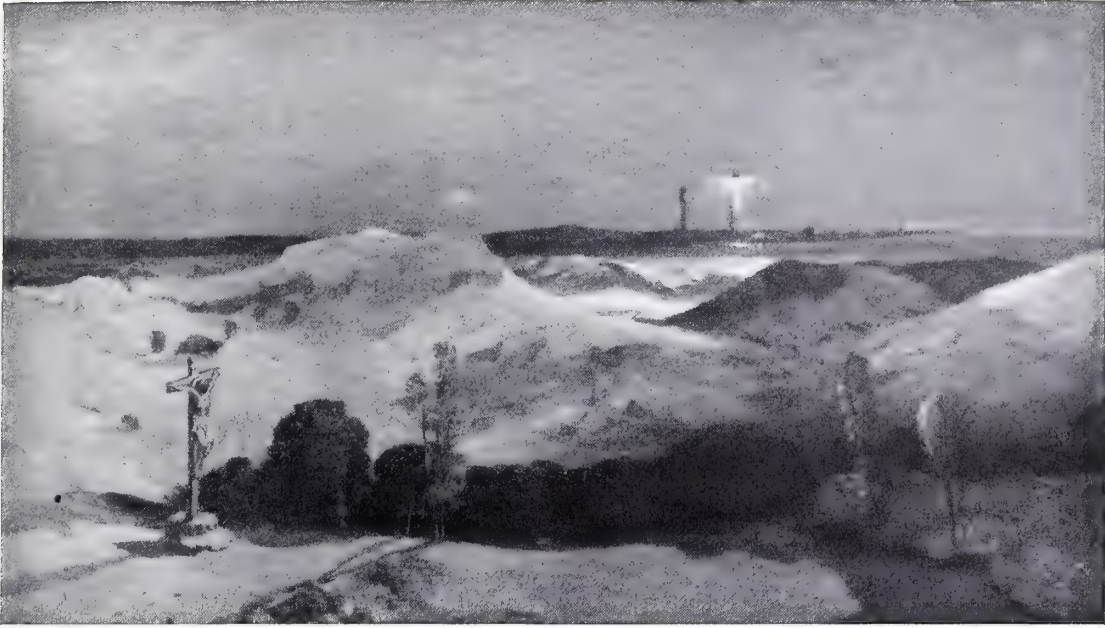
Of other important pictures by Mr. Hughes-Stanton there is little space to speak. *Through the Rain* was recently seen at the New Gallery, *Corfe Castle* at Burlington House, and *The Pas de Calais* (depicting a sandy common, a long line of shadowed trees, and the silvery stretch of La Canche) at the Institute. *The Sand Dunes, Pas-de-Calais*, another conspicuous work exhibited in Regent Street, is conceived with subtle individuality and insight. Setting aside the question of scale, and the ability with which the lighting of the middle distance is managed, the delicacy and restraint of the colour scheme is remarkable. Of equally rare beauty is *The Gorge, Fontainebleau*, a canvas exhibited in the New Gallery last year, and purchased



"THE GORGE, FONTAINEBLEAU"

(By permission of G. McCulloch, Esq.)

BY H. HUGHES-STANTON



"THE LIGHTHOUSE, ÉTAPLES"

BY H. HUGHES-STANTON

by Mr. George McCulloch for his collection in Queen's Gate.

I have spoken of the originality of Mr. Hughes-Stanton's treatment of middle distances, and no better example of his peculiar dexterity in the matter of line can be given than in his recent show of water-colours at the Leicester Galleries. The adventure—for he had hitherto done little water-colour—arose chiefly, I imagine, from a tour the painter took with a small party of brother artists in Spain. No formal sojourn could have been happier in its results, for this sketching raid gave him just the opportunity he wanted. The halts in the journey were brief, so only the most direct impressions could be recorded. They were given with a freshness and spontaneity truly astonishing. For in these drawings Mr. Hughes-Stanton, with his innate feeling for style, his somewhat formalised trees and classic skies, manages to convey the charm which lies in austerity. It is the charm which belongs above all others to the Peninsula, and in the artist's poetic generalisations in water-colour we seem to breathe the very atmosphere of northern Spain. M. H. D.

Herr Richard Lux, whose etching, *Persenburg on the Danube*, we reproduced as a coloured supplement in November, desires us to state that the Gesellschaft für Vervielfältigende Kunst, Vienna, are the owners of the plate.

THE ETCHINGS OF MR. FRED. V. BURRIDGE, R.E. BY FRANK NEWBOLT.

MR. BURRIDGE is the Principal of the Liverpool City School of Art, a position of great responsibility, which he has held for some time, and for the past twelve years he has been a member of the Royal Society of Painter-Etchers. During that period he has been a regular but not very prolific exhibitor in the Gallery in Pall Mall, and though he has obtained recognition, and is known to those who study the progress of this fascinating art in England, he has not, I think, obtained that position in popular favour as an etcher to which his great merits fairly entitle him. Of all Mr. Frank Short's numerous pupils he is probably the most distinguished, and several of his plates rank very high in contemporary etching.

In order to be really successful an etcher must possess a combination of three qualities: he must be a master of the process and an original artist, with a personal note of his own, and he must also be proficient in adapting the process to his own methods of selection and expression. To do this he must be always experimenting, and in these conditions, as experiments are not always successful, it is only fair to judge him by his best.

The easiest kind of etching is the least distracting, namely, the almost mechanical reproduction of a



"A SPRING AFTERNOON"

FROM AN ETCHING BY FRED. V. BURRIDGE

because we ought not to care whether the etcher is a man or a woman, young or old, busy or idle, a pupil of the Slade school or a policeman; but it is impossible to deny that it makes a great difference to most people to know whether an artist whose work they have not previously seen has good credentials. An ordinary man inclined to buy *The Dockyard Smithy* would be biased by being told that it was honoured by a medal at the Paris Exhibition, and a collector would hasten to secure the last proof of *A Spring Afternoon*, not because it is one of the most charming little etchings

painting or drawing; the most difficult is the direct interpretation of nature, when the composition, the design, and the relative values of the bitten lines have to be determined upon in face of the multitudinous details and shifting effects of natural landscape, lit by sunlight and harmonised by a thousand blended tints.

It is to solve the problems presented in this branch of art that Mr. Burridge has, in his scanty leisure, more particularly applied himself, and as we study the proofs of his plates we pay him our first tribute by wondering if they can really have been done in the open air. Accepting this as the fact, we pass on to find in them something of the mysterious charm of nature, most of which must always be lost in fixing an impression, especially without colour: and then, being pleased by his pictures, we feel interested in finding out why we are pleased, and what their intrinsic merits are. I say intrinsic,

executed in this country during the present generation, but because the plate has been lost and no more impressions of it can be obtained.



"THE LITTLE SMITHY"

BY FRED. V. BURRIDGE



“PATRIARCHS”

FROM AN ETCHING BY FRED. V. BURRIDGE

Mr. Burridge, then, is a safe man to admire: he has received an excellent training under the best master, he knows the various processes as only a teacher can know them, and he has long passed the probationary period of his career, although the total number of his plates does not exceed about fifty. He has done some delicate dry-points and etchings of figure subjects, but the nine proofs of landscape subjects which we are able to reproduce are more characteristic and amongst his best, and show by what paths, at present at any rate, his genius is leading him. It is, perhaps, useless to refer to other plates which are not shown, but his *Lancaster*, a fine landscape of the same type as *Harlech*, is already known to readers of *THE STUDIO*; and *Traeth Bach* ought not to be omitted in any mention of this artist's work. Amongst the illustrations the proof of *A Spring Afternoon*, to which allusion has already been made, was printed by the etcher. The plate is very small, only five inches by three and a half, but in my opinion it exhibits great qualities often found wanting in

large plates of better known men. The treatment is original, the means used are economical, and the atmospheric effect, which is given by lines and not ink-tones, is successful beyond the ordinary. The lines on the windmill are of very great delicacy, and where there is fount-biting it seems intentional. Very different are *The Pride of North Devon* and *Wisht Weather*, which are large, elaborate, and carefully thought out. Bideford is the origin of both. The most striking thing about them is their atmospheric effect and the treatment of the sky. I do not know any other etcher who has devoted such serious attention to this difficult problem of the sky. *Harlech* has a thunderstorm and a rainbow in it: a study near Appledore is well described as *Thunder Weather*, and a similar one near Morecambe Bay may also be recalled by those who make an annual pilgrimage to Pall Mall.

Harlech is technically a very good plate, as indeed they all are, but apart from that it forms a romantic and beautiful picture which is not open to the criticism so often heard that it does not

F. V. Burridge, R.E.

explain itself, or is "unfinished." There is nothing hasty or ill-considered about it, although it is full of boldness and vigour and must have been actually etched in a fine frenzy of enthusiasm. *Wisht Weather* is a less beautiful subject, but *The Pride of North Devon*, which was in the Paris Exhibition, is equal to *Harlech* in this particular quality.

Sand-grain is used on this plate very judiciously. After the plate is grounded or re-grounded, a piece of sand-paper is rubbed over the surface where a tone is required, and the marks made are bitten in the usual way. The same effect may sometimes be given by aquatint, by the roulette, or by fowl-biting, but whichever is used the risk of making the plate appear muddy, confused or lazy is considerable. There is little or no grain or tint in the engraving of the plate exhibited last year—*The Marsh Farm*, which Mr. Burridge always prints himself. It is instructive to note that he is one of the very few who are really capable of printing their own plates as well as or better than professional printers, and that he prefers to print

himself those which seem to require special attention. Amongst these are *The Old Shipyard*, *At Lowest Ebb*, *Willows in the Marsh*, *A Spring Afternoon*, *Bideford Bridge*, *Wisht Weather*, *Morfa*, *Harlech*, and *Evening on the Yore*.

In printing this proof of *The Marsh Farm* he has left a slight trace of ink on the plate to suggest the dreary wind and coming rain, but it is almost a pity, as the etched work needs no assistance of this kind, however useful it may be in some cases, perhaps in most.

The plate is a very fine one from every point of view, and it should increase Mr. Burridge's reputation. It has no local interest such as must ever be inseparable from such a subject as Bideford Bridge; it has no horseman, no girl with a pail, and no geese, but this only leaves us at liberty to admire the delicacy of the distance and the glory of the sky behind the shivering trees.

The Dockyard Smithy, which won the bronze medal, and *The Little Smithy* are of a different sort. The former is difficult, dashing, and original:



"WISHT WEATHER"

FROM AN ETCHING BY FRED. V. BURRIDGE



"THE MILL IN THE WIRRAL." FROM
THE ETCHING BY FRED. V. BURRIDGE.



"THE PRIDE OF NORTH DEVON." FROM
THE ETCHING BY FRED. V. BURRIDGE



"THE DOCKYARD SMITHY" BY FRED. V. BURRIDGE

interesting without being beautiful, and characteristic of Mr. Burridge's impetuosity and daring without resembling his other plates. The latter has only one fault, and that is that it looks as if it might have been etched almost, if not quite, as well by at least two other contemporary artists. Otherwise it is as nice as can be. The subject has attracted many to attempt it, and no one has done it better. In fact it is a model study, and will doubtless send many beginners to the workshop: but beautiful as it is it does not declare itself to be the work of the maker of *The Marsh Farm*. It was done as an experiment in getting all the values by crosshatching, so that the etching could be carried through in one biting. With the exception of a few lines in the foreground this plan was carried out, and it is a brilliant example of technical accuracy.

Another study, *Patriarchs*, is less interesting as a picture, as it is merely a finished etching of trees in full foliage, but it is solid and well thought out. *The Mill in the Wirral*, a small plate, attracts us much more: it has more originality and life, and certain elements of sketchiness, and hints of accidents and bits of overbiting, and daring shadows which capture the fancy, as tired of the perfect as of the uncouth. It is one of the moot points, whether an etching ought ever to be perfect, in the sense that Palmer's and David Law's were perfect, or whether it ought to be content to be suggestive; it is certain, however, that an etching ought not to be uncouth, or



"THE MARSH FARM"

BY FRED. V. BURRIDGE



"HARLECH CASTLE." FROM THE
ETCHING BY FRED. V. BURRIDGE

Lester G. Hornby's Sketches

uninteresting, or hesitating. Judged by his best half-dozen plates Mr. Burridge stands high. He is a facile draughtsman with an unusual power of representing sympathetically the dignity and richness of nature in stormy and in quiet moods. He strikes a personal note, and without belonging to any particular school he seems, to my mind, to reconcile two opposing ideas, the suggestive and the pictorial. His plates are certainly not too suggestive, and if they were too pictorial they would, I imagine, be more eagerly bought. They are known to and admired by all etchers, and will become better known and more appreciated as time goes on.

F. N.

FURTHER LEAVES FROM THE SKETCH BOOK OF LESTER G. HORNBY.

MOST readers of THE STUDIO will doubtless remember the pen and pencil work of this young

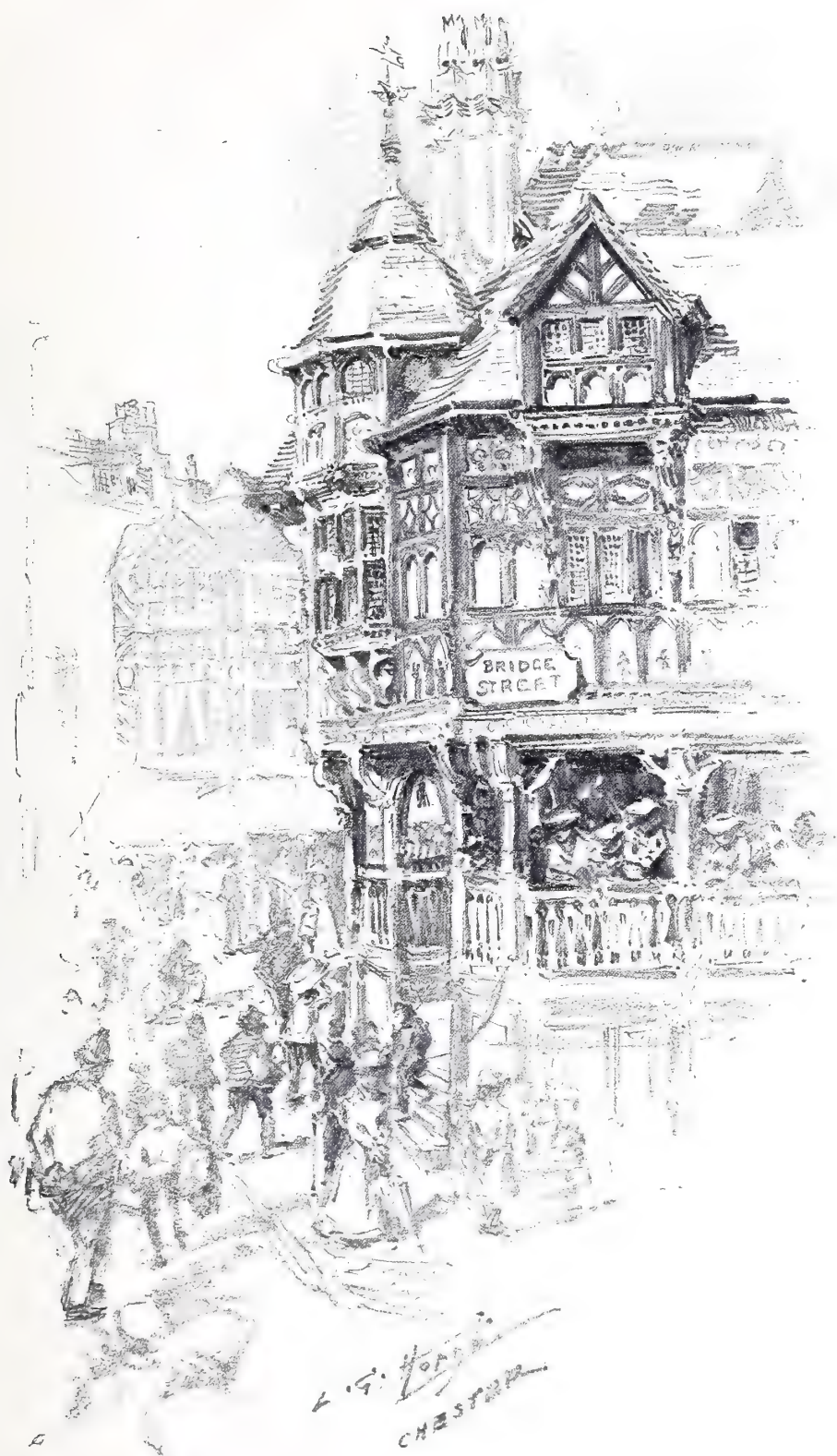
American draughtsman, for numerous examples of it have already appeared in our pages. Since he came over from Boston a year or two ago his pencil has been busily employed in noting places of interest in England and elsewhere.

Mr. Hornby's drawings show appreciation of the properties of lead pencil. He selects his point of view and emphasises certain portions of his drawings with the skill of one accustomed to look at things to impressionistic ends. He understands the character of the things he draws; for instance, in the sketch of *Blackwall Reach*, a knowledge is shown of shipping craft, which gives meaning to the necessary simplification in a scene of much detail. In their character generally these drawings are matter of fact and precise, whilst still suggestive of the movement of London street and wharf scenes. The artist is apparently not limited in his range of subject, and by varying his method of using the pencil he avoids a monotony which is often common in this class of work.



"A Chester Street"

From the pencil drawing by Lester G. Hornby



"Old Buildings at Chester"
From the pencil drawing by
Lester G. Hornby

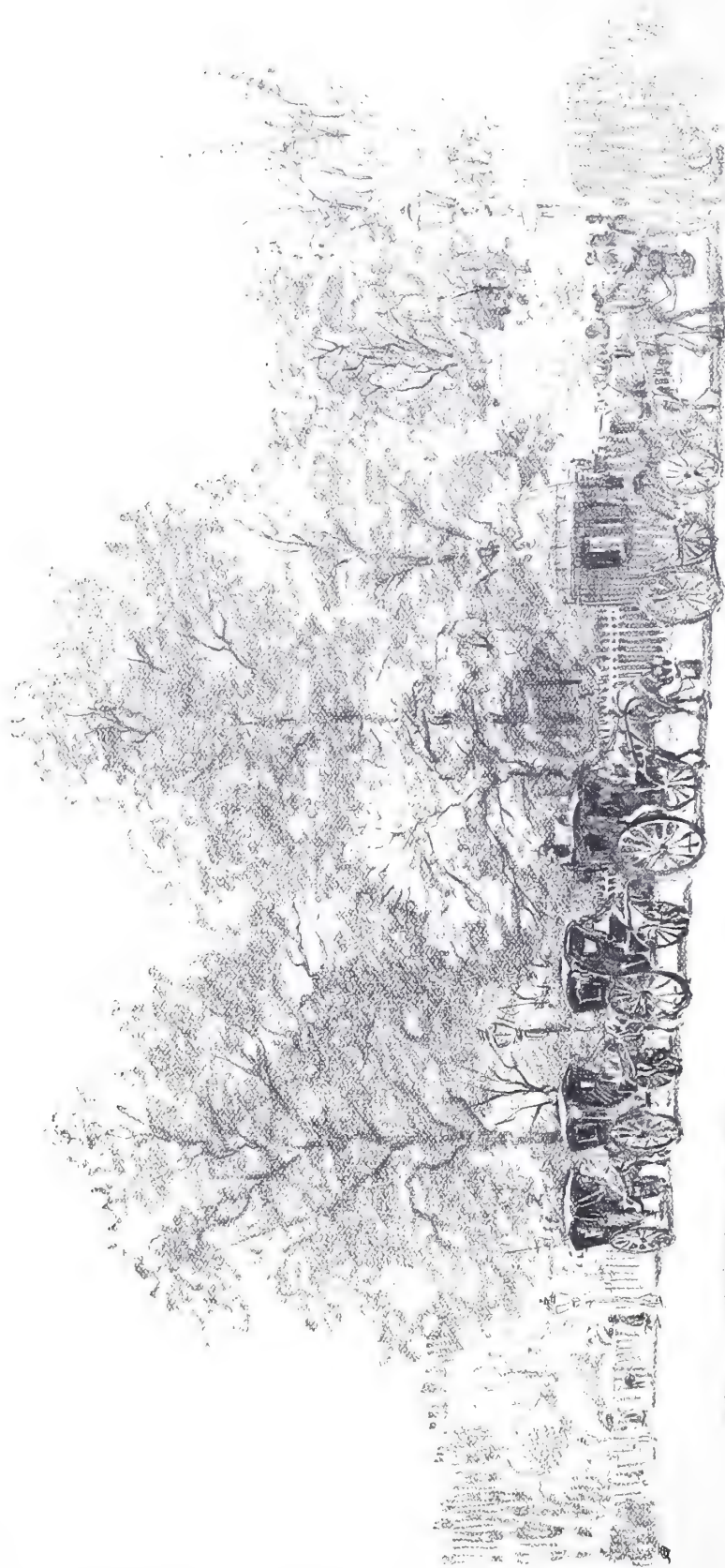


LEADENHALL
MARKET

*"Leadenhall Market in the City of
London." From the pencil drawing
by Lester G. Hornby*



"St. Martin's le Grand in the City of London." From the pencil drawing by Lester G. Hornby



IN RUSSELL SQUARE.

"The Cab Rank, Russell Square,
London." From the pencil drawing
by Lester G. Hornby



BLACKWALL REACH

"The Thames, Blackwall Reach"
From the pencil drawing by
Lester G. Hornby

An American Country House



MR. L. C. TIFFANY'S HOUSE FROM THE HANGING GARDEN

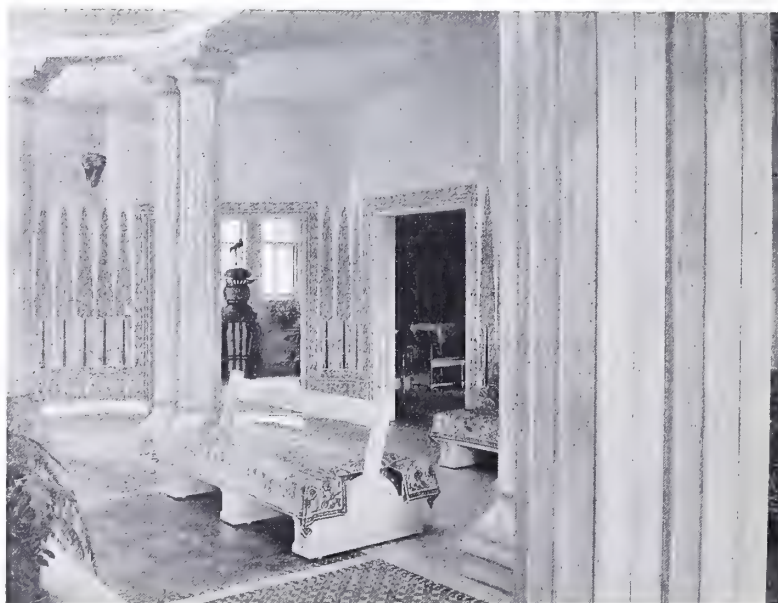
AN AMERICAN COUNTRY HOUSE. BY SAMUEL HOWE.

As in his designs for mosaic or for enamel or for glass, or indeed for any decorative problem, Mr. Louis C. Tiffany, of New York, thinks for himself in matters architectural. As a painter he has gone to nature in studying how to build and to enrich his house and grounds out on Long Island, at Cold Spring Harbour. The skilful subtlety of his expression reveals a sensitive and a sympathetic personality. It is to be seen here in the selection of his materials, which are generally of the commonest description and at the service of any of us. It is seen, too, in the direct and remarkable use he makes of them, and the manner in which he rele-

gates a plant or a flower to a place usually held by ornament of architectural significance, and again in the frequent refusal to be controlled by the harsh rule and iron despotism of classic precedent. He often sweeps away academic adornment as mere swaddling-clothes, and lets the building stand free of added trimmings, trusting to proportion and to line to make it interesting as a whole. In the adroit handling of his materials he has so adjusted the accent as to retain a proper relation between the ornamental parts, and in this way preserves the sanctifying influence of plain surfaces so essential to the independence, and sometimes to the very life, of each element. This he has succeeded in doing without caprice or affectation and often unconsciously.

There is an Oriental note in the house; it is to be found in the tower in the entrance, and perhaps most of all in the court. The court is the centre of everything here; from it the main rooms, the terrace, and the hanging garden radiate. Yes, the court is very beautiful! And yet with all its grandeur, its large white

pillars backed with quaint arabesques of pine-trees, its marble pavements, its costly rugs and velvets, its balconies, and its purple awning hanging high suspended from the roof, it is to the fountain, half-hidden by plants and flowers of charming



INSIDE THE COURT OF MR. L. C. TIFFANY'S HOUSE

An American Country House



MR. L. C. TIFFANY'S HOUSE AT COLD SPRING HARBOUR, LONG ISLAND



THE HANGING GARDEN AT MR. L. C. TIFFANY'S HOUSE

An American Country House



DINING ROOM FIREPLACE IN MR. L. C. TIFFANY'S HOUSE

colour, that we naturally turn as we enter. The fountain is a vase of clear glass standing free in an octagonal tank of marble. By some hidden means the water enters at the bottom of the vase and overflows at the top, passing thence by a shallow channel of marble out on to the terrace.

The house stands on a foundation wall of concrete, which comes up to the height of the sill of the main windows, and is very wide and massive. The superstructure—of stucco on a frame of wood—sets back, leaving a wide ledge on the top of the concrete. This forms a continuous base to the upper part of the house, and is so adjusted that as it runs round it intersects with the terrace-walls and the hanging garden, tying all together. A copper trough counter-sunk into the ledge contains soil for plants. The roof of the house is of copper, which, by means of acid, is turned a beautiful bluish-green. The general tone of the walls is cool grey.

The native woods of chestnut, tulip oak, sassafras, and cedar are thick in places with the wild azalea, the mountain laurel, the honeysuckle, the trailing arbutus, and the yellow violet. They flourish. And their superb lace-like shadows tone the rough sand finish of

the walls. Some of the cedars are seventy feet high.

The general tone of the living-room is grey-green; and the ingle-nook reaches half-way across the room. The fire is literally on the hearth, without recess or jambs to bewilder the smoke from the logs burning upon it. The dining-room is a study of blue and rose, its walls being covered with plain coloured canvas, relieved only by a frieze in white and silver-grey.

The house is interesting as one of the first to be erected since the newly awakened sense of decency in country house building. It illustrates the value of local possibilities, and shows

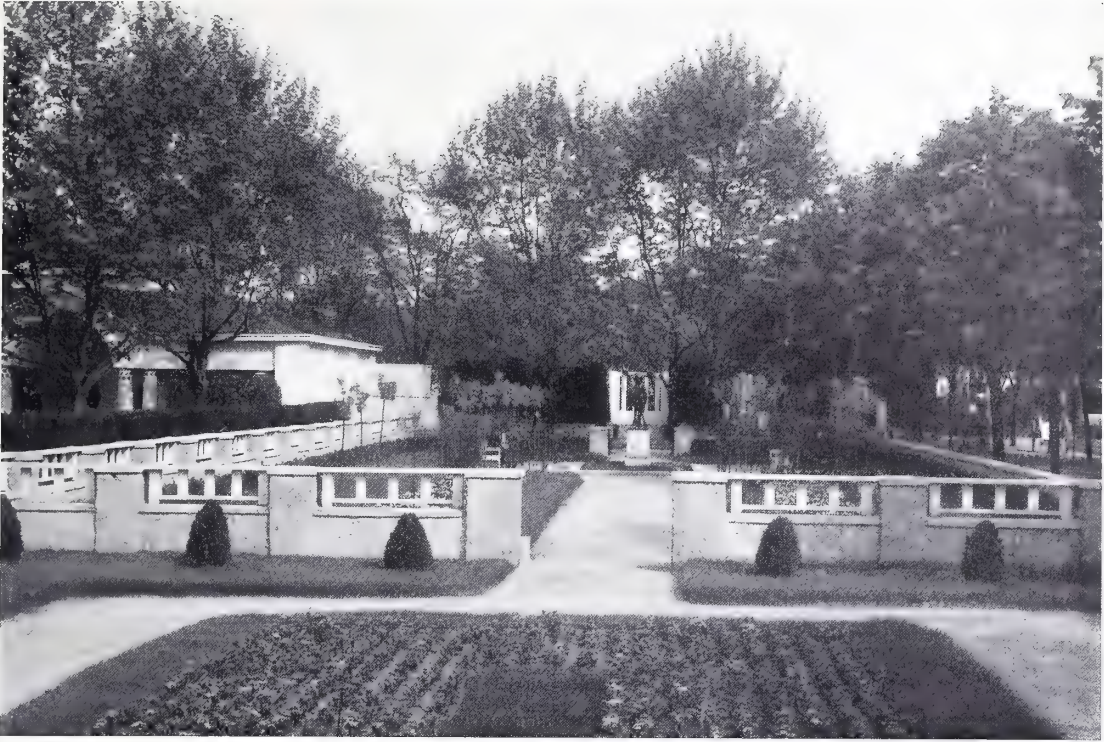
that progress is not always to be made by the adaptation of the good things from across the sea.

S. H.



LIVING ROOM AND INGLE-NOOK IN MR. L. C. TIFFANY'S HOUSE

Prof. Luger's Gardens at Mannheim



GARDEN AT MANNHEIM EXHIBITION

DESIGNED BY PROF. MAX LUGER

PROFESSOR LUGER'S GARDENS AT MANNHEIM.

A STRANGE fact in connection with the modern movement in German arts and crafts is that it has been brought about by rank outsiders, who so far from receiving the support of those engaged in the various trades, have encountered, and still encounter, the strongest opposition from those quarters. If we are able now to speak of German "Kunstgewerbe," we owe it entirely to a small group of sculptors and painters who perceived what the need of our age was, and with the impetuous enthusiasm of youthful world-reformers took the field against deceptions and senseless imitations of all kinds.

And now after the lapse of a few years the same thing is taking place in regard to garden design, and here, too, it is the painters and architects who demand an abandonment of the usages hitherto in vogue and call for an arrangement of the garden at once more rational and in accordance with the spirit of the times. Again, too, are the reformers vigorously assailed by the professional specialists as presumptuous, officious disturbers of the peace. The average gardener of the present day does, indeed, claim to be "modern" and to go with the times when he plans his much-loved carpet flower-

beds in "Jugend-Stil," and, instead of repeating once more the eternal star pattern, allows the notorious "Belgian line" to disturb the wonted orderliness of his beds. But it never enters his head that this sort of thing only proves how irrational and incapable of understanding the deeper meaning of the movement he is when he sets himself against these endeavours to put an end to unnatural, ridiculous imitation. He swears by the naturalistic garden. How ludicrous is the idea of trying to imitate an endless stretch of landscape in a small confined space does not occur to him, and the contention that house and garden should be treated as parts of a coherent whole seems to him absurd. Often indeed it looks very much as though the gardener, with his tortuous paths running this way and that way, had taken pains to avoid contact with the house wherever possible, as if wishing to proclaim that house and garden are separate and distinct. That the peculiarities of the site may call for study, and that the form of the garden may depend on the position of the house to which it is an adjunct—such obvious considerations as these he fails to grasp, and that is why he rises up in arms against those who wish to bring about a change.

In years gone by the early pioneers in the arts and crafts, after overcoming untold difficulties, had



ROSE GARDEN AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LAUGER

Prof. Lauser's Gardens at Mannheim

perforce to demonstrate their aims and powers at exhibitions, to which they were only grudgingly admitted, for no opportunities for practical work were open to them. It is the same with the garden architect who pursues the new aims. In order to demonstrate his ideas he has to rely on exhibitions. But all exhibition gardens, such as those we have seen at Dresden, Dusseldorf, Oldenburg, Darmstadt, and quite recently on a large scale at Mannheim, have their weak side. What they lack is the house, and with it the possibility of proving in the most convincing way that house and garden together form an organic unity, which is the point of chief significance. The artists who undertake the laying-out of exhibition gardens must therefore at the outset confine themselves to showing what the possibilities are of so blending the architectural features with the botanical and plastic decorations as to make a properly co-ordinated, harmonious whole, and to giving suggestions and hints.

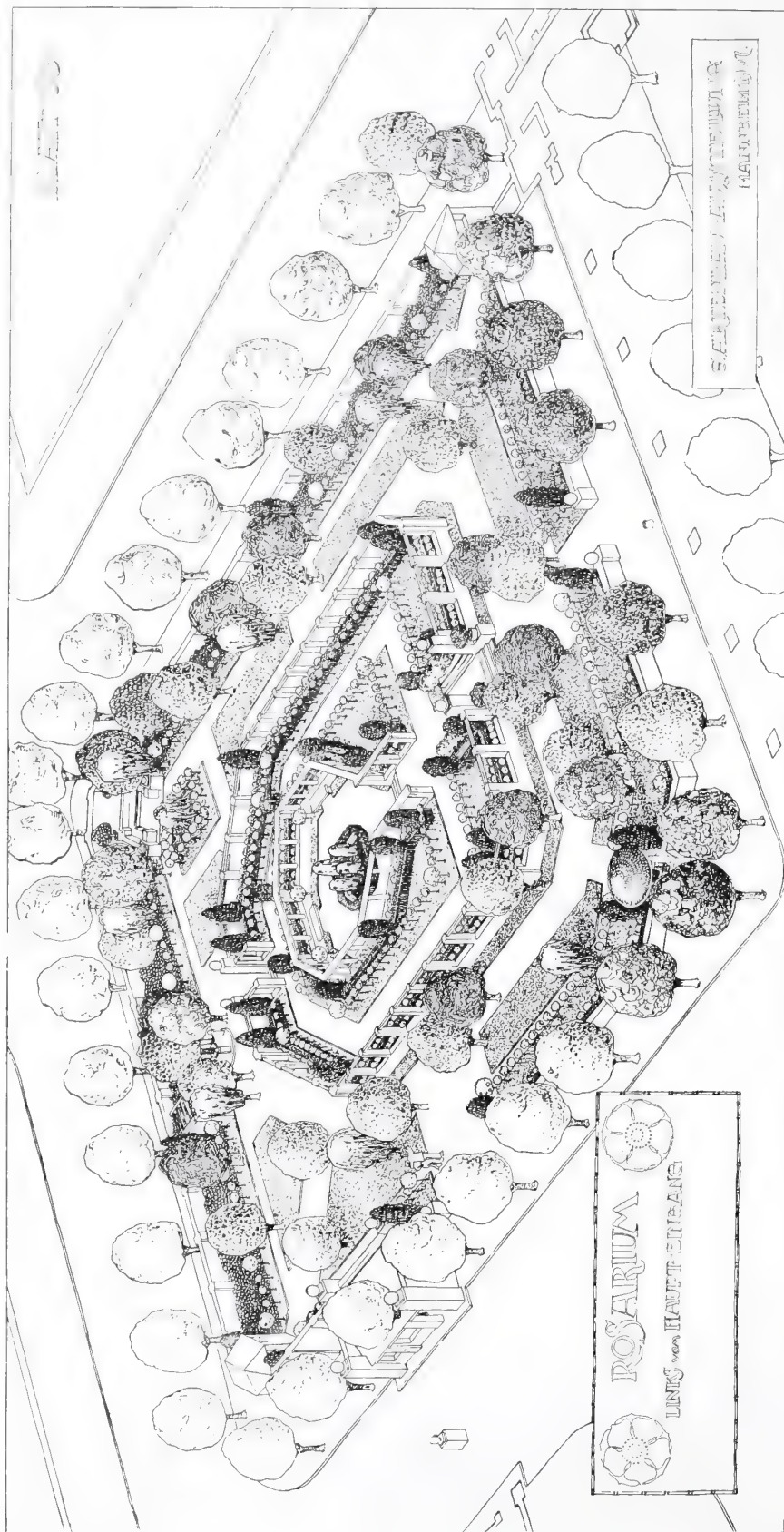
Thus it was with Prof. Max Lauser at the recent Horticultural Exhibition at Mannheim. In a series of fifteen gardens, each independent of the others, he proved anew that the fantasy of the creative artist may disclose numberless possibilities undreamt of

by the professional gardener with all his wisdom. These fifteen separate gardens enabled him to create a series of pictures capable of multitudinous variations and to effectively carry out a diversity of ideas. Thus, in one case (page 302), certain kinds of trees, such as birches, silver poplars and maple-trees, were disposed in groups on grassy plots in such a way as to emphasize their characteristic growth and coloration; in another he selected a single colour for the entire garden, achieving a harmonious gradation of tone by a shrewd selection of flowers; in yet another, animation was imparted to broad stretches of grass by beds of gaily-coloured flowers; but in all cases he studiously avoided everything trivial and fantastic, and aimed to produce the quiet, restful effects incidental to broad expanses. Thus he divided the garden where the huge bronze figure of an elk forms the crowning feature, into two equal-sized grass plots embracing a flower-carpet of varied hues. Rows of maples were planted leading to the figure, while encircling it was a line of shrubs or flowering undershrubs, the whole being surrounded by a massive wall, interrupted only by the trellis intended for climbing plants. What could be simpler?



BATH-HOUSE, MANNHEIM EXHIBITION

DESIGNED BY PROF. MAX LAUSER



ROSE GARDEN AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄGER

Prof. Läger's Gardens at Mannheim



BATH-HOUSE, MANNHEIM EXHIBITION

DESIGNED BY PROF. MAX LÄUGER

The bath-house (see above and p. 299) formed the central point of the entire scheme. The idea of the architect was to provide the possessor with the amenities of open-air bathing combined with the æsthetic gratification afforded by the garden environment. In addition to a domed apartment which serves as a bath-room, the house contains a comfortably equipped dressing-room and a pleasant sitting-room. Communication with the outside bath, which is a rectangular basin without covering, is through a forecourt, the columns of which, like the entrance-lobby, are decorated with brightly-coloured Läger tiles.

The two rose-gardens which Professor Läger designed for the exhibition (see pp. 298, 300) were additional to the fifteen above mentioned, and were intended less as adjuncts to a dwelling-house than as independent ornamental gardens. In that to the left of the main entrance (p. 300) the effect, as carried out, in spite of the almost perplexing display of architectural accessories, is much more subdued than would appear from the drawing. This result was reached by varying

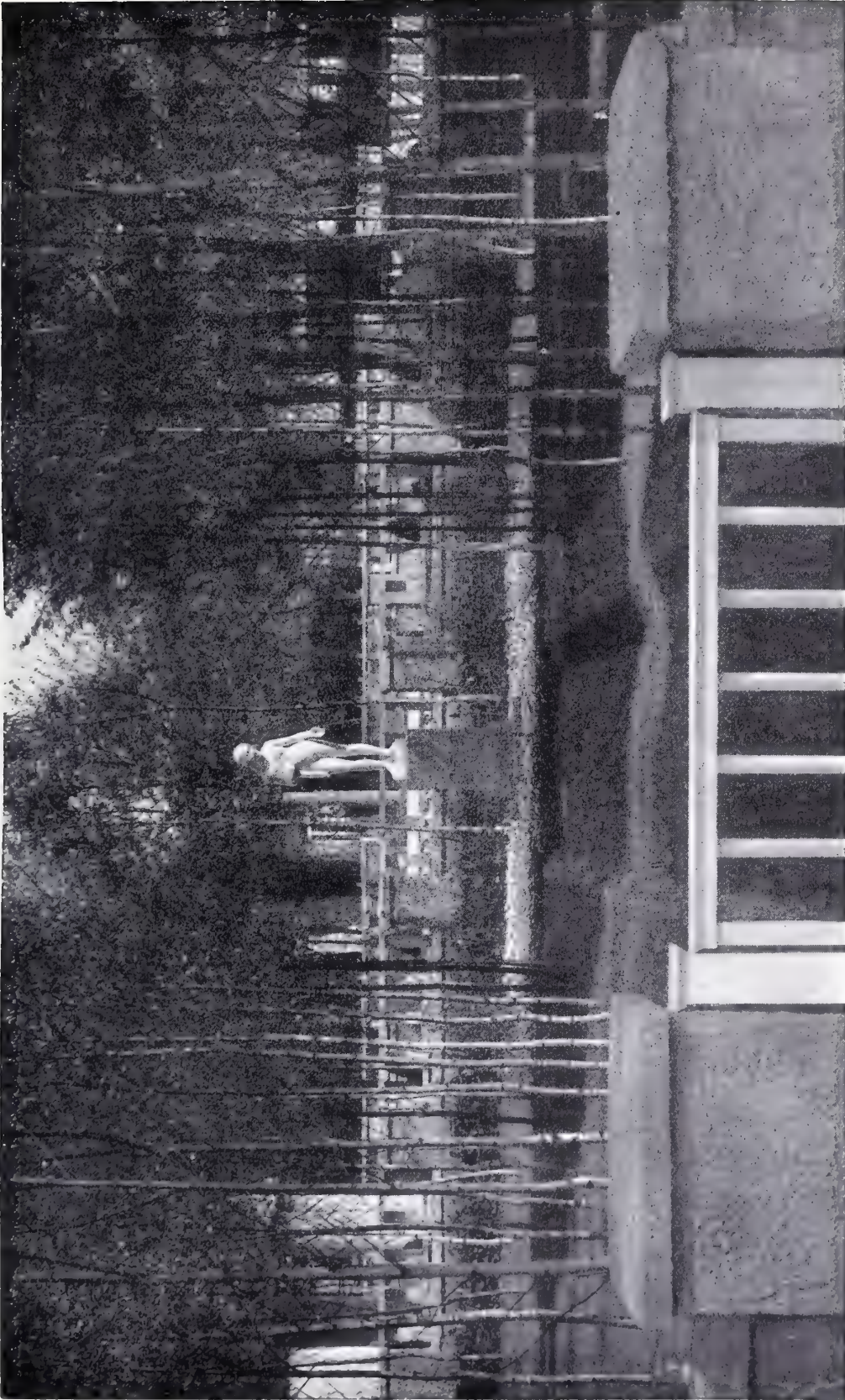
the level of the ground in different parts of the garden, in consequence of which they appeared to be more sharply divided than if they had been of uniform level. Thus the innermost portion with the fountain was on the same level as the peripheral sections, while surrounding the innermost portion the ground was raised so as to form a terrace from which the whole of the garden could be surveyed.

Professor Läger has without doubt provided a fruitful source of suggestion in these Mannheim gardens. But the problem of artistic garden-planning, as it presents itself at the present day, cannot be entirely solved by exhibition gardens. The garden which is to conform to the conditions of life nowadays cannot be moulded on the formal French garden of the 17th and 18th centuries, nor must it follow the garden of the so-called Biedermeier period, with its flavour of sentimentalism, however much may be learned from them both. The condition which the modern garden has before all to fulfil is that of a pleasant out-of-door habitation, and the needs of everyday life must determine its development.

L. DEUBNER.



GARDEN AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄUGER



GARDEN AT MANNHEIM EXHIBITION
DESIGNED BY PROF. MAX LÄUGER

Mr. Norman Garstin on Stencil Cutting

ON STENCIL CUTTING: AN OPEN LETTER FROM MR. NORMAN GARSTIN.

DEAR MR. EDITOR:—When I accepted your invitation to write something on the subject of my stencils I had hardly realised how difficult it is to speak of one's own work without falling into the bad taste of a seeming egotism, or the absurdity of an affected modesty, more particularly when the matter was one of such small importance as these few essays of mine represent. Still, as you persist that you would like me to say my say in the matter, I will try and steer as simple a course as I can, but first I wish to explain that these examples of mine are only Christmas cards designed with the double motive of pleasing myself with an excursion into (to me) a new technique, and my friends with a little memento of good fellowship with which to mark the calendar of our years. In this way you came to have them, and if your friendship has warped your judgment it is not the first time such a thing has chanced in the history of art.

You ask me to say how I do them. This reminds me of the Irishman who on being asked how a cannon was made said, "Oh, ye jist take a hole and pour iron round it." Substitute colour for iron and you have the stencil, but in both cases it is the hole wherein lies the difficulty. The cutting of stencils is an art that can be carried to almost any degree of delicacy, from the lettering on a packing-case to the delightful pictures which you published this summer by Herr Jungnickl, which seemed to possess all the qualities of admirable draughtsmanship with a depth and mystery that raised emotions untouched by the most intricate and beautiful pattern-work of the Japanese—those past masters in the art.

It is this possibility of producing something pictorial and not merely designs, admirable though they be, that seems to me a delightful and somewhat unexplored region in the very closely populated art world. The stencil as a means of producing and multiplying your work has much to be said for it. The apparatus is so simple,—a knife and a few brushes (flat topped) is about all one wants for the old-fashioned methods—but with the air-brush or the syringe of Herr Jungnickl's method, a little more complication results.

But the mental and artistic discipline which

the stencil entails is even more valuable—it is the most severe and exacting master of simplicity. It teaches one how to sweep away all that is trivial and unnecessary; it shows one the value of broad, flat tones combined with accurate drawing, and proves conclusively the vital importance of composition. Then its power in helping us to a good selection of colour is a distinct point because, having the drawing fixed, one can experiment until one arrives at a harmonious combination. That it is extremely delicate and difficult, and requires patience and neatness of handicraft, is also in its favour, for it is certainly not an artistic short cut, and is not likely to be vulgarised by a host of cheap performers. To anyone who is so uninformed as to the procedure of stencilling that my advice might be of service, I offer these few remarks.

Having chosen some simple decorative design you must, if you wish to work it in several colours, think out the various plates, the greatest care being necessary to avoid the ever-present difficulty of stencil-making, which is of the same nature as that which meets one when trying to cut out the letter O. The centre drops out and ingenuity must be exercised so as to retain essentials without the clumsy device of unmeaning straps. Care must



STENCIL CHRISTMAS CARD

BY NORMAN GARSTIN



STENCIL CHRISTMAS CARD

BY NORMAN GARSTIN

also be taken to avoid loose and disconnected parts, which will rip up and break off when the brushwork begins. A good design is tied together by the very parts that render it beautiful in composition. In using several plates of course the greatest care must be taken to make them coincide, but experience will show that, even when they are exact in edge, the brushwork either leaves an interval or else overlaps; therefore for this some allowance must be made.

In stencil-cutting I use tough drawing-paper, lay it on glass, and cut with a sharp-pointed knife, reinforce weak, delicate parts, and paint it with knotting or some such varnish to further strengthen it. This necessity for strength of course vanishes if you use the air-brush or the syringe recommended by Herr Jungnickl; but for brushwork—and the brush has its charm as well as its faults—it is necessary to have plates of some power of resistance. I generally use oil colour as being more manageable than water colour; but it must be used very sparingly, rubbing steadily until the colour gently stains the paper; this leaves a very delicate edge, and it is possible to graduate your tones to any extent. I confess I have no experience of the

air-brush, which must give very delicate results; but the end will justify the means, and in art all means are good, because they help us to variety.

Stencil-making requires a great deal of forethought, particularly with several plates, and a very nice precision in fitting these together. In a word, to make a good stencil, one wants, besides a pen-knife and a brush, prevision and precision, some invention, and a lot of patience. If you succeed, you have produced a work of art which you can multiply at will, but which, nevertheless, need never become common; for each example is a separate creation of chosen colour and tone, and will contain variations in proportion to your personality; and this variation due to temperament is of the essence of art, and should make the collecting of stencils also an art requiring more than usual connoisseurship.

I am,

Yours sincerely,

Penzance. NORMAN GARSTIN.

STUDIO-TALK.

(From our Own Correspondents.)

LONDON.—The Annual Exhibition of Arts and Crafts at the Baillie Gallery, held just before Christmas, has never been of a higher standard. The Voysey room, devoted entirely to work carried out from designs by Mr. C. F. Voysey, and the beautiful display of Martin-ware made the exhibition particularly rich in decorative work of distinction. A room of drawings by Miss Pamela Colman Smith re-introduced that artist in a new phase, or rather the further development of a recent phase. Her music pictures, which are drawn under the influence of music, in concert rooms and at other times, have the qualities of mystery and rhythm which are derived from this rare source. A set of twelve etchings by Mr. Gordon Craig, on view in these galleries, were confined to plates suggesting highly imaginative scenes which he hopes to re-create with the illusion of stage-craft in the modern theatre. Meanwhile we are glad to see these plans preserved thus by plates which in themselves are of great artistic value.

Studio-Talk

Foreign water-colourists are not slow to admit that their art originated and has found its greatest exponents in English hands, but there are few who so fervently and continuously worship the memory and the work of De Wint and David Cox as Signor Onorato Carlandi. Signor Carlandi combines the practice of teaching with that of painting, and to meet the wishes of pupils who could not undertake a journey to Rome, he held a class in Wales last summer, selecting as his headquarters Bettws-y-Coed, so closely associated with Cox. No region in the whole of the British Isles produces such a wealth of subject, with such an infinity and variety of detail, whether of earth, air, or water: the skies a profusion of clouds, the heights everywhere presenting range beyond range of hills, the valleys a mass of luxuriant foliage, and the streams a rockstrewn patchwork. Great were the difficulties presented to the students, but they gave the master just the opportunity required to enforce the teachings of his English forerunners in water-colour art, and the text he again and again preached from was: *La plus grande vertu de l'artiste c'est le sacrifice*. Signor Carlandi is an impressionist, but only in the sense that De Wint and

Cox were in including in a picture only sufficient form, composition and colour as are necessary for a satisfying *mise-en-scène*. Carlandi demands that all these must be completed before Nature—by the tyro because of his ignorance away from it, by the professional because with his knowledge there is ample time in which to do so. But everyone is not such a rapid or audacious draftsman as he, and few there are who could produce such a *tour de force* in a short day's work as the *Moel Siabod*, which we illustrate, and which is a water-colour with a base line of over thirty inches. This, with other pictures resulting from the sojourn in Wales, was recently on view at the Fine Art Society's Galleries.

The last exhibition of the United Arts Club at the Grafton Gallery was a particularly successful one, calling attention to the amount of talent that is comprised in the club's membership, besides that displayed in the work of such well-known members as Messrs. John Lavery, S. J. Solomon, R.A., Alfred East, R.A., Walter Crane, T. Austen Brown, T. F. M. Sheard, F. Spence-Spenlove, Arthur Rackham, E. Borough Johnson, all of



"MOEL SIABOD FROM LYN ELSI"

BY ONORATO CARLANDI

Studio-Talk

which were made by Mr. Richard Garbe in some statuettes, also by Miss Gwendolen Williams, Mrs. Jackson Clarke and Miss E. A. C. Bower in a set of medallions.

The water-colour drawing of *St. Martin's Bridge, Toledo*, by Mr. H. C. Brewer, was one of a most interesting collection which he exhibited a few months ago at the Fine Art Society's Galleries under the title of "The Cities of Spain." A long training in architectural drawing, combined with a mature feeling for colour and atmospheric effects, gives to Mr. Brewer's work an interest which is more than topographical.

The water-colours of Mr. and Mrs. Young Hunter at the Fine Art Society were notable on account of the novelty of the composition in many of the pictures and the distinctive features of the colouring, though just here and there perhaps a note of colour seemed falsely struck or artificial. These painters have cultivated a habit of treating their subjects in a style in which both seem equally at home, and they share an original and partly decorative way of sketching which, whilst making their results much alike, is not to be identified with



"THE DEVIL'S KITCHEN, LYN IDWAL"
BY ONORATO CARLANDI

whom were represented, and Mr. J. Crawhall's art by some colour prints. Lady members who contributed pictures particularly deserving of note were Mrs. Borough Johnson, Mrs. Arnesby Brown, Mrs. Dorothy Osborn, Mrs. M. Young Hunter, Mrs. Julia Creamer, Mme. Canziani, and the Misses A. L. Rankin, L. Defries, May Furness, and Flora Lion. There was an interesting display of jewellery by Mr. Paul J. Cooper, many attractive miniatures by various members, and some sculpture, noticeable contributions to



"ST. MARTIN'S BRIDGE, TOLEDO"

BY H. C. BREWER

any one else's work of to-day. The exhibition was unique and attractive in character.

At the Bedford College for Women Mr. George Thomson brought together in December a loan collection of some sixty water-colours, including two remarkable examples of Cotman's art, work by David Cox, Harpignies, Whistler, Brabazon, Conder, Bauer, Sickert and other modern water-colourists of distinction. We were glad to see his own fine work in the medium not unrepresented.

Mr. W. Alison Martin, whose first "one-man show" was recently held at the Baillie Gallery in Baker Street, is one of the youngest members of the Liverpool Academy. In 1900 he won the gold medal for drawing at the Liverpool School of Art and a travelling scholarship with which he went to Paris and studied under Bouguereau, Ferrier, and René Prinnet. After visiting Italy Mr. Martin returned to England, where in 1902 he exhibited at the Royal Academy a large bacchanal entitled *Evoc !*, and continued his studies under Mr. A. E. John at Liverpool. From his exhibition at the Baillie Gallery we reproduce

The Pearl Gatherers, an excellent example of this young painter's powerful rendering of form and poetic treatment of the nude.

Appreciators of the higher forms of decorative art always turn with confidence and pleasure to the productions of Mr. R. Anning Bell. We give as a supplement this month a reproduction of a panel in coloured plaster by him which was recently on view at the Fine Art Society's. Mr. Anning Bell has at times expressed himself through this medium with much beauty of result and with great advantage in interior architecture.

More than one gallery has of late been showing the coloured etchings of the modern French School. A large collection of these were exhibited last month at the Doré Gallery by Messrs. Georges Petit, who have placed some very successful prints on the market. These prints bring within the reach of people with the slenderest purse a form of art which is the closest approach to original work. One may perhaps say that there has never been placed before the public so cheap a form of good art. One has but to remember the vogue of the



"THE PEARL GATHERERS"

(In the Collection of Alfred Earl, Esq.)

BY ALISON MARTIN



"MOTHER AND CHILDREN."
FROM THE PLASTER PANEL BY
R. ANNING BELL."



ENAMEL PANEL

BY ALEXANDER FISHER

the unusual dignity of his design, have placed their own stamp upon his work among that of contemporary artist craftsmen. The two works reproduced on this page, the overmantel and the design for a shrine in silver, gold and ivory, are recent products of his studio.

The December exhibitions at the Leicester Gallery included the original drawings by Edmund Dulac for the illustrations to Mr. Laurence Housman's version of "The Arabian Nights," and one or two other pictures. The artist's wide range of colour effects created a pleasing impression. He attains

oleograph to congratulate the general public of to-day on their opportunities of commanding something of the first order for a very small sum. The prints of Fritz Thaulow have increased in value. It was his work that first familiarised the people of this country with the process.

A painter of considerable gifts is Mr. Frederick Yates, who has been showing at Mr. Van Wisselingh's Gallery a series of canvases marked with a real appreciation of nature and developed colour sense.

Mr. Alexander Fisher's work is prodigal of invention: very little time passes between the production of one important work and another. Apparently the resources of his imagination are inexhaustible; and the sincerity of his intentions,



"CHRIST ENTHRONED": MODEL OF SHRINE IN SILVER, GOLD, AND IVORY
BY ALEXANDER FISHER

beauty in no small measure in the delicate matching and contrast of one softly-coloured piece of drapery with another, and in the disposition of lines. In all these illustrations to the famous stories his women are drawn with careful regard for beauty, and it is only in the faces of the men that his treatment approaches the grotesque; but on the whole he keeps this element within the bounds appropriate to the subject.

We have had occasion more than once to refer our readers to Miss A. M. Bauerle's work as an etcher for pleasantly imaginative qualities and appreciation of childhood. The recent plate of hers called *A Casual Meeting*, which we reproduce, is an attractive specimen of her art.

Considerable progress has been made during the last year or two in colour photography. Many experimenters have been at work on different lines, and already some remarkable results have been attained. As an example of what can be done with a single plate, the accompanying reproduction of Mr. Alvin Langdon Coburn's "autochrome" photograph of Miss Lillah McCarthy, the actress, will, we are sure, interest our readers, whether they have followed recent developments or not. Our reproduction is, of course, made from the transparency itself, no means having yet been found of taking a print from one of these plates.

Mr. Augustus John exhibited his drawings at the Carfax Galleries at the beginning of last month. There was considerable variety in the work brought together, but there was also evident an inequality and indecision of purpose not easily explained. But let Mr. John be as obscure as he will, and though his work is misunderstood to the full, a vitality underlying and quite independent of any shape his art may take, betrays itself in his drawings for our admiration.

Mr. Nelson Dawson has lately made somewhat of a departure in the technique of jewellery work in his treatment of enamel and gold. For his purpose he has invented an especial ground of precious metal which has given him rare results in brilliancy of colour, whilst forming a safe base for the enamel. Mr. Dawson has thus surmounted two of the greatest difficulties in the art of the goldsmith, and visitors to a recent private exhibition of his work were rewarded by seeing achievements greatly in advance of anything hitherto attempted in a similar direction.

LIVERPOOL.—Since the removal of his studio to London the periodical visits of Robert Fowler to Liverpool are welcomed as keeping him in touch with his many friends and admirers here. A choice little collection of his landscapes in oil, lately on view in the tasteful galleries of Messrs. Grindley & Palmer, were all remarkable for extreme brilliancy of illumination without loss of delicacy and refinement. It would be difficult to imagine that paint could be carried further in this one particular direction, as evidenced especially in the 22-in. by 16-in. pictures entitled *Fitful Gleams*, *Orme's Head*; *Snowdon, from Beddgelert Road—Noonday*; and *Mountain Stream—Sunny Afternoon*. Of course,



"A CASUAL MEETING" (ETCHING)

BY AMELIA M. BAUERLE



PORTRAIT OF MISS LILLAH MCCARTHY. FROM AN
AUTOCHROME PHOTOGRAPH BY ALVIN LANGDON COBURN.

Studio-Talk

the effect is produced by extreme loading of the pigment; still one is bound to confess that the artist has lost nothing of subtlety and beauty of gradation, but has achieved a great success.

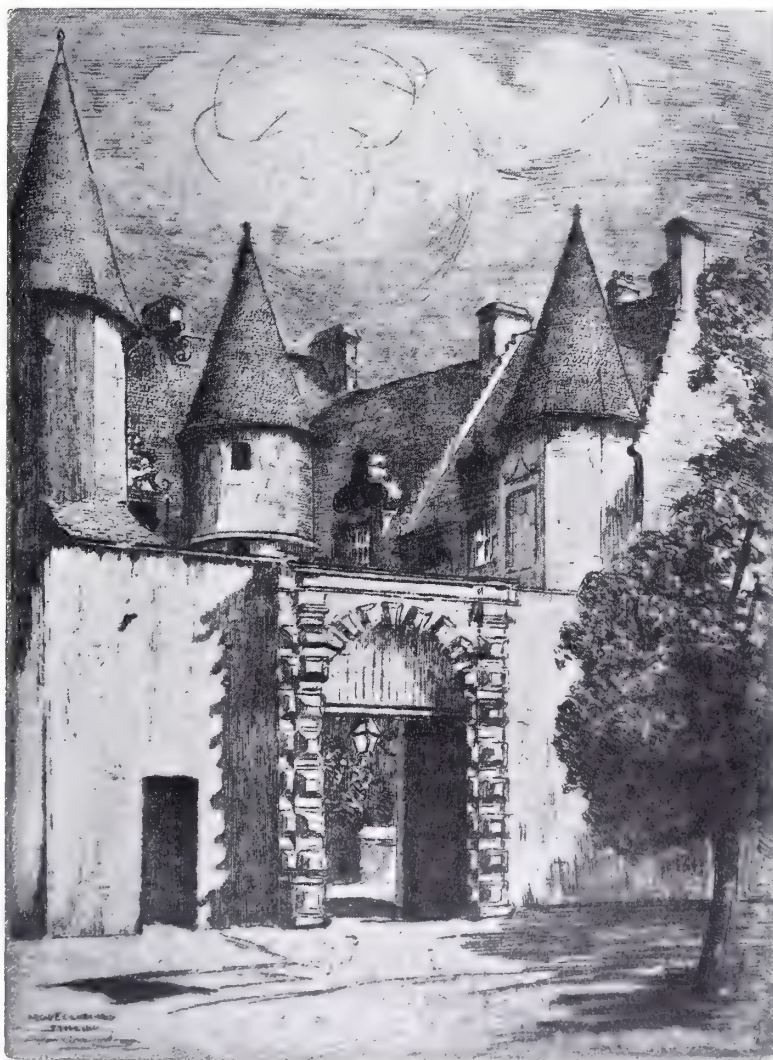
Several attractive Studio Exhibitions are to the fore at the moment of writing. Mr. Hamilton Hay's water-colour drawings, recently reproduced in Mr. Dixon Scott's book on "Liverpool," serve to inform and maintain civic interest in a manner only too rarely attempted. The drawings, vellums and embroideries of J. Herbert and Frances Macnair, exhibited at the Sandon Studios, form a unique collection of very imaginative work comprehended perhaps by comparatively few people through the subtlety of its poetic feeling and very characteristic representation.

A most interesting collection of pictures produced for illustration of books has been arranged in the large hall of the old Blue-coat school by the "Liverpool Courier," who are entitled to much praise for the first local venture of the kind. The leading designers and illustrators of the day of the most original type have contributed work of extreme interest, and the books they have embellished with their skill and fancy may be viewed alongside in the same exhibition.

H. B. B.

G L A S G O W. — At the twenty-eighth annual exhibition of work by members of the Royal Scottish Society of Painters in Water-Colours, recently held at the Fine Art Institute, in all one hundred-and-sixty examples of the best water-colour work of the year were shown. Amongst some of the more notable contri-

butions I should mention *A Fresh Water Carrier of Toledo*, by Sir Hubert von Herkomer, a water-colour with all the robust vigour of oil; three striking contributions by Mr. James Paterson; portraits that compelled attention, by P. A. Hay; Eastern studies by R. W. Allan, R.W.S., that invited comparison with the Melville water-colours in an adjoining room; outdoor sketches by Geo. Houston, distinct in treatment from all the other pictures in the room; a gem-like representation of life at Tangier, by Hans Hansen; one of those mellow, dreamy masterpieces by Mr. D. Y. Cameron, in which the colours merge and blend into a soothing harmony that entrances; and others which helped to make the exhibition eminently successful.



"ARGYLL'S LODGING, STIRLING"

FROM THE ETCHING BY
SUSAN F. CRAWFORD

The art of Susan F. Crawford is familiar to lovers of black-and-white, her work being found at many of the important exhibitions, including those held at Burlington House. But although most favourably known as etcher, the artist by no means limits her activities to the use of the needle, her work in the oil medium, particularly when quaint architecture forms the subject, being distinguished by charming feeling and sympathy. Antiquity makes a strong appeal to Miss Crawford, and amongst the old-world relics at Edinburgh and Stirling, and the early feudal castles scattered over the greater part of Scotland, she finds a rich field for the exercise of her genius. *Old Drummond Castle*, the Perthshire seat of the Earl of Ancaster, is one of the best preserved of the ancient Scottish strongholds; the artist has faithfully depicted the quaint architectural features that have so long been one of the chief attractions of the district of Crieff. *Argyll's Lodging* is interesting in many ways, but chiefly because it is perhaps the finest example of "Town House" architecture in the old Scottish style extant. Like many of the seventeenth-century houses still in use, it had periods of vicissitude, yet it stands to-day, a worthy monument to the architect, Sir Anthony Alexander, second son of the Earl of Stirling, who enjoyed more than local renown as Master of Works to King James VI. of Scotland (James I. of England). Built in 1632 for the architect's brother, it became the property of Stirling Corporation in 1664, but two years afterwards it was acquired by the Earl of Argyll, who, completing the quadrangle, connected it with his own house, a building of much earlier date. It was acquired by the Crown about 1800, and is now used as a military hospital to the Castle garrison. The etching faithfully conveys the characteristics of the old Scottish style that is being largely revived in the domestic architecture of to-day.

Miss Dewar's work, seen at the recent exhibition of the Glasgow Society of Lady Artists, is interesting for other reasons than because of an æsthetic value; there is an inner meaning, a reflection of the earnest student, diligent in pursuit of the secrets of history and life, and quick to convey them by a charming symbolism that is easy of interpretation. Take the two book-plates illustrated, the one with the Crusader's

motto and that peculiar quadruple sign at the top, the other with the roses. "Non sine pulvere" (Not without dust) indicates the Crusader's idea of campaign, while the sword and the cross and the heart are all significant. In the middle ages, when pilgrims returned from the Holy Land, they wore a simple shell emblem, and all men knew that they had undertaken a sacred mission, hence the two shells introduced in this design. "Swastika," the highest, the fourfold sign, is to be met with in nearly all the mysticisms over the world: its use by the artist here is most appropriate. The rose is emblematic of earthly love; the sweet flower proceeds from the heart, intertwines the golden circlet, and reaches by the star of hope to the very highest, to divinity.

J. T.



"OLD DRUMMOND CASTLE
STIRLINGSHIRE"

FROM THE ETCHING BY
SUSAN F. CRAWFORD



BOOK-PLATES



BY MISS LEWTHWAITE DEWAR

EDINBURGH.—The Third Triennial Exhibition of Edinburgh Arts and Crafts Club, held in their spacious studio at Bedford Road in the end of November, shows that the club is no mere band of *dilettanti*, but a group of earnest workers. The club in its present form consists of about sixty members, chiefly West-end ladies, though the rules make no distinction as to sex or social position. The main sections are wood-carving, enamel work, bookbinding, embroidery, including appliqué, and the making of lace. The bulk of the exhibits consisted of embroidery and laces, and in the first-named there were several very fine specimens, showing not only taste in design, but suitability of colour in carrying out the idea. A large panel illustrative of the quest of the Red Cross Knight, by Mrs. Traquair, was probably the most outstanding piece of needlework. In the wood-carving section the

competitive work was mostly small, but judging by the manner in which some of it was done, the club might well be a little more ambitious. To judge by the number of enamels shown, this seems to be a favourite art with the club, and the examples of bookbinding were many of them such as would bear comparison with some of the best craftsmanship. A. E.

DUBLIN.—Miss Daphne Whitty, who is now Manager of the Royal Irish School of Art Needlework, has recently completed a frontal for the High Altar of St. Patrick's Cathedral, Dublin, of which we give an illustration overleaf. The framework of the design was suggested by the old brasses in the Lady Chapel of the Cathedral, while the figures, which stand out effectively against a green background, symbolise Worship, Praise, and Prayer.



ALTAR FRONTAL, ST. PATRICK'S CATHEDRAL, DUBLIN

DESIGNED BY MISS WHITTY

PARIS.—Berthe Morisot was one of those forgotten or insufficiently appreciated artists to whom the Committee of the Salon d'Automne did homage at their recent exhibition. With Mary Cassatt she was, by reason of her subtle and charming gifts, one of the most talented of the Impressionist phalanx. No palette surpassed hers in vitality and freshness when recording such subjects as flowers and sunny gardens, groups of gaily dressed children, or children at their play in the park or on the seashore in a flood of dazzling light. As the sister-in-law of Manet she evidently fell under the influence of that highly gifted man, but at the same time her individuality was attested by an ample endowment of sentiment, by an original style of composition, and by a truly feminine sympathy for children. Like the other Impressionists, she was at first absolutely ignored, but a few years ago MM. Durand-Ruel organised an exhibition of her works, and now the Salon d'Automne has definitely established her fame. Most of the works shown in the room set apart for her were lent by amateurs. MM. Durand-Ruel also contributed some of them, and three are here reproduced.

It was a happy idea of MM. Chaine and Simonson to organise, as they did recently at their Galerie des Artistes Modernes, an exhibition of a choice selection from the works of Cazin. It would indeed be hardly possible to do too much honour to this great artist, who forms a connecting link between the art of the greatest Dutch landscape painters and that of the Barbizon masters. At this exhibition, where Cazin's painting once more

deeply impressed us with its noble simplicity and broad, open *facture*, the series of works brought together were of various degrees of importance, but all alike were interesting; even in the least of his little "notes"—be it a corner of the dunes he loved so much, or an effect of light on the marshes of the Somme—Cazin always speaks with



"ENFANT EN CHEMISE" BY BERTHE MORISOT



"DANS UN PARC"

BY BERTHE MORISOT

typical of Cazin—a Somme landscape with thatch-covered cottages in a corner of the dunes where vegetation is scanty.

An excellent exhibition was that held at the close of the past year by the Société Internationale d'Aquarellistes, whose president is M. Guillemot. Side by side with water-colours (*aquarelles*) properly so-called were to be seen *gouaches* and wash-drawings (*lavis*), and there was also an interesting experiment in fresco painting by M. Jeanès. It is to him that attention is chiefly due; he is an artist of extraordinary originality and power, and a colourist

eloquence and succeeds in generating in us a mysterious kind of emotion. The *Village dans les Dunes*, reproduced on the next page, fascinates us by its excellent composition. This work is indeed

of great breadth. His visions of the Dolomites are incomparable alike by the vigour of their execution and by the boldness with which these works are composed. From the point of view



"SUR LA PLAGE" (PASTEL)

BY BERTHE MORISOT



"VILLAGE DANS LES DUNES"

BY J. C. CAZIN

of colour his *Vague*, an example of his extreme accuracy of observation, is a *tour de force*. Very charming, too, are his glimpses of autumn, with big trees in their russet tints beneath a pale sky. M. Eugène Béjot has executed in wash fifty-two little views of the Paris he knows so well, and they were at once attractive in point of technique and admirable as documents. The water-colours of M. Lebasque seemed to me a little wanting in definiteness, while at the same time giving evidence of a true feeling for colour. Amongst the foreign contributors, M. Hagemans was represented by some capital landscapes with animals; von Bartels, by a domestic scene, lit up by the flames from the fire; M. Cadenhead, by a night effect; and M. Ertz, by a Spanish woman carrying water. Nor must we forget to mention the contributions of M. Thornley, a charming colourist; and those of M. Delestre and M. Paul Frachet.

Two years ago M. Augustin Rey, the distinguished architect of the Fondation Rothschild, showed at Petit's a series of water-colours executed in the Upper Engadine, and now quite recently he has been showing at the same gallery another series. This time transporting us to Scotland, he here shows us lochs bathed

in that light which is peculiar to the Highlands; magnificent cedars whose uncommon shapes he excels in delineating after the Japanese manner; old castles reminding one of the novels of Sir Walter Scott, peaceful villages beneath clear, smiling skies—all rendered in pure water-colour with much sincerity of vision and freshness of sentiment.

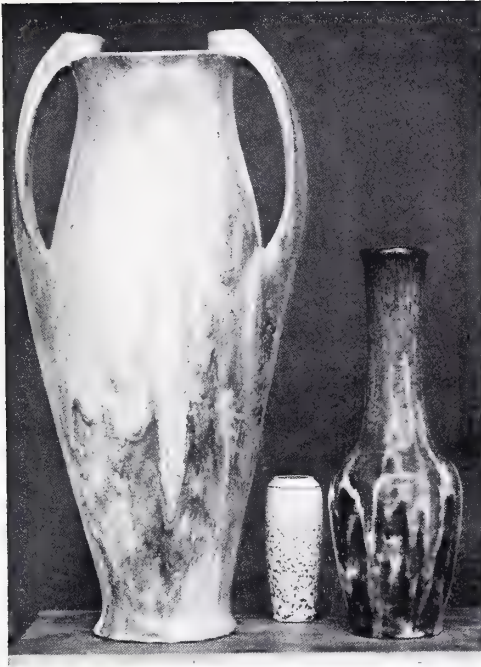
M. Hessèle has done much to develop in France a taste for modern etching, and we owe to him our knowledge of some of the best among contemporary workers in this field. In continuation of his good

work he has recently been showing in the Rue Laffitte some etchings by four artists who, though little known at present, are assuredly possessed of undoubted talent. M. Heyman, who has a remarkable eye for composition, concerns himself with reproducing the features of certain monuments in the environs of Paris. His *Abside de l'Église de l'Isle-Adam* is an excellent performance, and no less so is his *Vieille Porte à Menneville*. Mr. Andrew F. Affleck, a Scottish artist, is enamoured of Tuscany. His *Ponte-Vecchio*, his *Tour de Giotto*, and his *San Gimignano* are plates which



VASES

BY MOREAU-NÉLATON



VASES

BY E. DECEUR

have all the veracity of documents, and at the same time are handled with much freedom. The poetic gifts of M. Fabre, the delightful painter of the Rouerque, call for special appreciation, as does M. Zeising, who reveals himself as a first-rate painter of Paris. M. Hessèle also showed three works by M. R. Ranft: *Le Bain*, an etching in colours, *Mlle. Raymonde*, a dry-point portrait, and *Le Pont du Miroir*, an etching in which we once more see him to be the excellent artist we have known him to be.

One cannot help again admiring the energy of M. J. F. Raffaelli, who has been showing at the gallery of M. Devambez, in the Boulevard Malesherbes, a series of his new etchings in colour; in these he maintains the great reputation he has made for himself.

H. F.

Twice a year there is organised at the Musée

Galliéra a free exhibition consecrated to modern art. The works sent in by artists are selected by the jury with a most praiseworthy eclecticism, and while they make a point of doing honour to those who have already given proof of their talent, they do not discourage those whose powers have not yet come to full maturity. The Museum itself always purchases one or two works of special interest.

At the last of these exhibitions held in November the Ceramic section contained the most brilliant representation. In addition to the splendid vases of MM. Chaplet and Dalpayrat, which the Museum did well to acquire, there were many exhibits of particular note. First of all let us name the case containing those of M. Delaherche. His vases struck me as at once reasonable, simple, and effective, rich in coloration and restful in form. Of M. Decœur's exhibits I preferred his large vase—a kind of *vert-de-gris* urn, ample in its proportions and quite rare in its colouring. The little case of M. Bourgeot, containing hard-paste porcelain, made an agreeable impression with its air of gaiety, and some clever things were contributed by MM. Ernest Carrière, Laurent Desrousseaux, Lamarre, and Massoul. With the *Pêché mignon* of M. Taxile Doat should be mentioned some porcelain vases of his, with somewhat insignificant *motifs*, but I preferred his dish designed in the Hispano-Moorish style and very rich in colour, and above all the



IRIDESCENT PORCELAIN VASES

EXHIBITED AT THE MUSÉE GALLIÉRA
BY THE SEVRES FACTORY

Studio-Talk

charming little round vase of a delicate apple-green tint.

It was, however, when one came to M. Moreau-Nélaton's case that one felt the inadequacy of words to express the delightful charm of colour and shape. Of exquisite elegance and purity of form, his vases follow a more or less traditional style; but the modelling is quite personal, and by deft manipulation, here of a line and there of a curve, the entire accent of the work is changed, and it becomes a perfect embodiment of grace and refinement. His colour is warm and rich, yet always discreet.

M. Dammouse showed some little glass cups, marvels of dainty delicacy, their colours—turquoise blue, sky blue, green, grey, and russet—making a perfect harmony. M. Decorchement's exhibits were equally attractive—some vases in ruby glass in which the shadows of the decorative leaves, in conjunction with the transparency of the glass, produce a variety of charming *nuances*. Mention must be made, too, of the glass by M. Despret, on account of certain beautiful blues he has succeeded in getting.

Among the book-bindings, those of Mlle. Germain, Mme. Leroy-Desrièrès and M. Marius Michel appeared to me the finest. M. Victor Prouvé sent a binding for "La Bastille"—a trifle heavy, perhaps, but expressive and appropriate to the subject. The stained-glass designers have done better things than those shown, among which I single out for notice M. Rudnicki's "L'Automne," on account of its fine harmony of colours and orderly disposition of lines. The jewellery of M. Rivaud is always rather Soudanese in style, though artistic in a

high degree. There was a series of curious heads of young girls in grey enamel, designed by M. Pierre Roche to symbolise the months. The wood carvings of M. Raymond Bigot were, as always, excellent. Two very fine combs were shown by Mme. Miault; some pleasing textile fabrics by Mlle. Rault, M. Bohl, and especially M. Magne, all executed by Messrs. Cornille Frères; excellent lace by Mlle. Trocmé and MM. Courteix and Prouvé; and M. Mazzara deservedly attracted much attention with a table centre.

The iron-work section was one of the most interesting in the exhibition. Here MM. Brandt, Szabo, Brindeau and Nics were exhibitors. M. Robert, in particular, gives to his forgings a pliancy which is never in contradiction to the robust nature of his material. M. Bonvallet's copper vases call for special notice, as does the



"LA FOLLE"

(In the Chéramy Collection)

BY GÉRICAULT



SKETCH: "RADEAU DE LA MÉDUSE"

(In the Chéramy Collection)

BY GÉRICAULT

delicate soft-paste porcelain of M. Naudet, pleasant in substance, and made more attractive by their fine translucent decorations.

A. S.

BERLIN.—Fritz Gurlitt opened his autumn season with a really delightful exhibition. Every friend of art felt thankful for the reappearance of the works of a master painter like Géricault, who is nowhere to be studied in Germany. The glow and modelling of his colour, his dramatic pathos and psychological power, his trembling nerve and iron muscle stamp him at the very first glance as the artist in whom his teacher Guérin discovered the talent for three or four painters. We see an unflinching realism at work which always imbues its subjects with the uncommon and the passionate, but whose utterances recall only the greatest names. There is no healthier lesson for our modern brushmen than the study of such work as that of Géricault. The art of the day was represented by a collection of pictures by Professor Albert Haueisen, from Karlsruhe, who has learned much from Liebl's energetic brush strokes and juicy colouring, but is still somewhat feeling his way. Hugo von Habermann applies the refinement of his colour-sense and pose

in some instances again to his disagreeable female model, whilst Peter Burnitz and Sperl attract us ever by their simplicity and warmheartedness. Liebermann, Uhde and Thoma were well represented, and a new-comer was Carl Hagemeister. His quiet studies of wintry and autumnal nature are written down with broad strokes, but made delicious by the tenderest accents of brown, white and greyish blue. He is summary and yet conscientious, rough and yet delicate.

Great satisfaction prevails in Berlin arts and crafts circles at Professor Peter Behrens' removal to the capital. After having organised the Düsseldorf School of Applied Arts, he is following a call of the Allgemeine Electricitäts-Gesellschaft to act as artistic designer for electric pendants and fittings. Modern art is placing itself more and more in the service of modern science, and it is sure of enrichment by means of this contact. The fact that Berlin is attracting, one after the other, authorities on arts and crafts, and that the Munich and Dresden workshops are opening branch businesses here, proves the liveliness of our development and the growing importance of Berlin as a place for commissions.



EMBROIDERED CUSHION

BY FRAU M. J. LANGER-SCHLAFFKE

Two teachers of the Königliche Kunstgewerbe Museum, Professor Max Koch and Professor Emil Orlik, have just been honoured by comprehensive exhibitions. The talent of Max Koch, who is the teacher of the class for figure drawing, is happiest on vast surfaces. The art of Emil Orlik produces exquisite things within narrow space. The cartoons, paintings and studies of Koch fill the big

the haunting places of gentler spirits.

Emil Orlik could be studied as lithographer



DECORATIVE STUDY

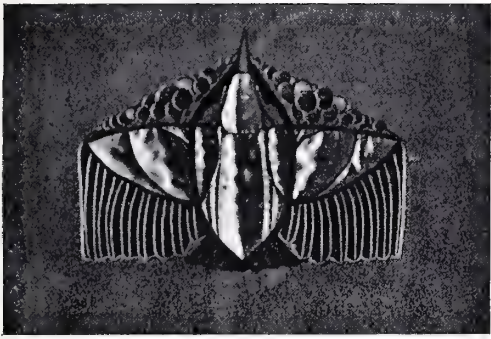
BY ELFRIEDE BRUNNER



DECORATIVE STUDY

BY DORA KALKBRENNER

Studio-Talk



CUSHION

BY FR. ELSE SEYDEL

woodcutter, etcher and draughtsman at Amsler and Ruthardt's. His technical skill is so sure that he can allow himself any combination or innovation of methods. His small cuts from reality always show cleverness of selection and conscientiousness and taste in rendering. Street scenes, studio nooks, single figures, heads, bits of architecture, animals and trees are his subjects. He has seen various countries, and has always caught their atmosphere; but his stay in Japan has taught him much in sim-

plified composition and decorative *finesse*. Orlik has nothing in store for seekers after the powerful or the elevating, but he entertains and amuses, and offers psychological and æsthetic dainties.
J. J.

BRESLAU.—It is not often that news concerning art movements in this city, the capital of the province of Silesia, finds its way outside Germany. But though art does not make a great stir here, it is gratifying to see now and then signs that progress



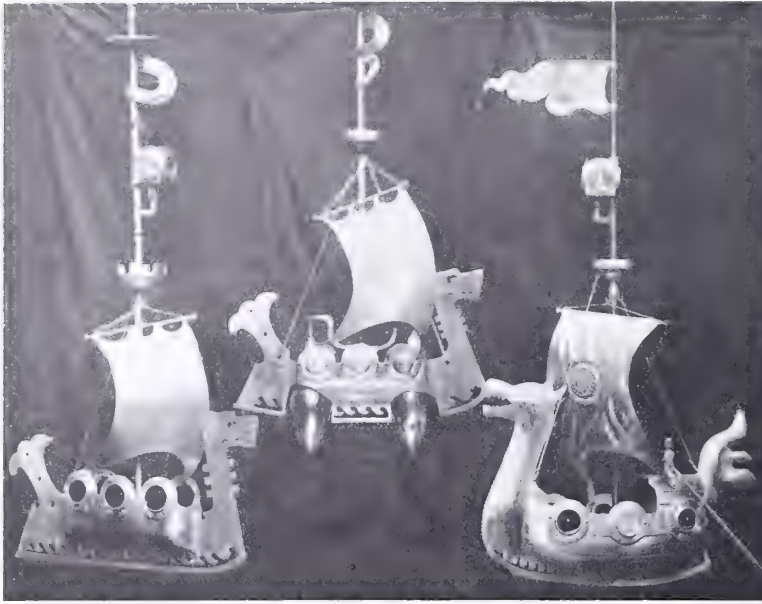
EMBROIDERED CUSHION

BY FRAU M. J. LANGER-SCHLAFFKE



WALL HANGING

DESIGNED BY JOSEPH LANGER
EXECUTED BY FRAU M. J. LANGER-SCHLAFFKE



TIN LAMPS

(See Lübeck Studio-Talk)

BY HERR BOSSE, LÜBECK

started a school of their own, and he after a time being obliged to give up teaching to pursue other work, the entire management of the school fell to his wife. Her success as a teacher is shown by the fact that at least half a dozen of her pupils have themselves become teachers in one or other technical school.

The illustrations on pages 324 and 325 represent work done by Frau Langer-Schlaffke, her husband, and pupils. Of these the chief, of course, is the large wall hanging

is steady and in the right direction. In the course of the past year a little exhibition that attracted considerable attention in the town was that in which Frau Langer-Schlaffke, wife of the painter, Josef Langer, showed examples of embroideries executed by her and her pupils.

Trained at the Royal Art School at Breslau, where she was a pupil of her future husband, Frau Langer-Schlaffke began to devote herself to embroidery after finishing her course at the school, and her productions found their way into exhibitions in various art centres, including Berlin and London. Before her marriage she was teacher of needlework, first to the Frauenbildungs-Verein at Breslau, and afterwards at the Industrial School, Posen. On her marriage she and her husband



MONUMENT FOR FAMILY GRAVE

(See Düsseldorf Studio-Talk)

BY F. COUBILLIER



(See Düsseldorf Studio-Talk)

BUST OF H.I.M. THE GERMAN
EMPEROR. BY F. COUBILLIER

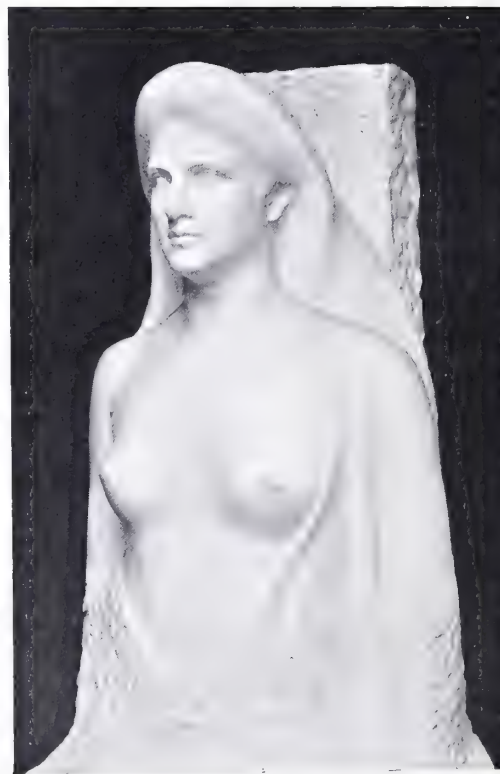


MEMORIAL TO GRAF A. V. BERG
BY F. COUBILLIER

(about 10 feet across), the *motif* of which is supplied by the words from Walther von der Vogelweide which run across it:—"Thou art locked in my heart, the key whereof is lost, and there thou must remain for ever." In this piece of work various kinds of needle technique are employed; for instance, the so-called needle-work painting in the face and hands, and old brocade appliqué for the garments of the young couple. The colour is rich but restrained. The two decorative studies as well as one of the cushions are by Frau Langer-Schlaffke's pupils.

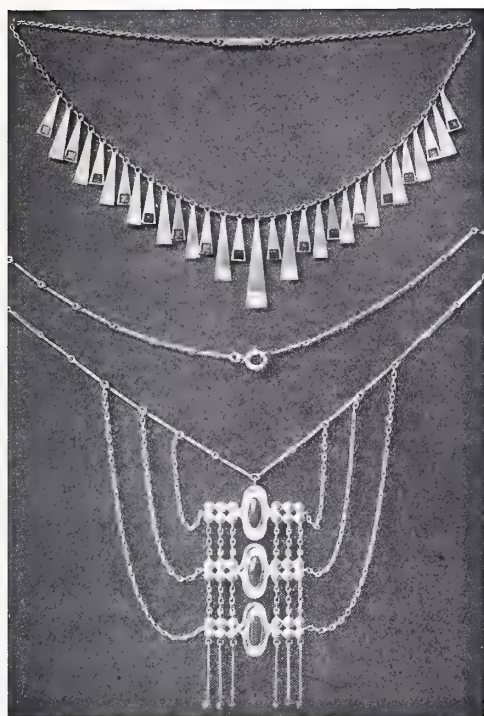
LÜBECK.—The lamps shown in the illustration on page 326 were made by Herr Bosse, a craftsman of this town. They are made of tin, and the designs are derived from models of old Viking ships, which no doubt he has seen in the local museum. The application of designs such as these to purposes of illumination is decidedly novel, but in conjunction with the coloured glass used for the windows the effect is certainly quaint and pleasing. Herr Bosse has been active in reviving the manufacture of pewter ware, for which the place was noted in days of old.

DÜSSELDORF. — Frédéric Coubillier, the sculptor, of whose work examples are reproduced on these pages, comes of a family of artists. Trained first under his father, and then at the Academy here under Prof. Karl Hansen, he completed his art studies by a stay at Rome extending through several winters. Coubillier's talent has found appreciation in high quarters, and after the unveiling of the monument to Graf Adolf von Berg, which is the subject of one of our illustrations, he received more than one summons from Kaiser



"SPHINX"

BY JOSEPH KOWARZYK



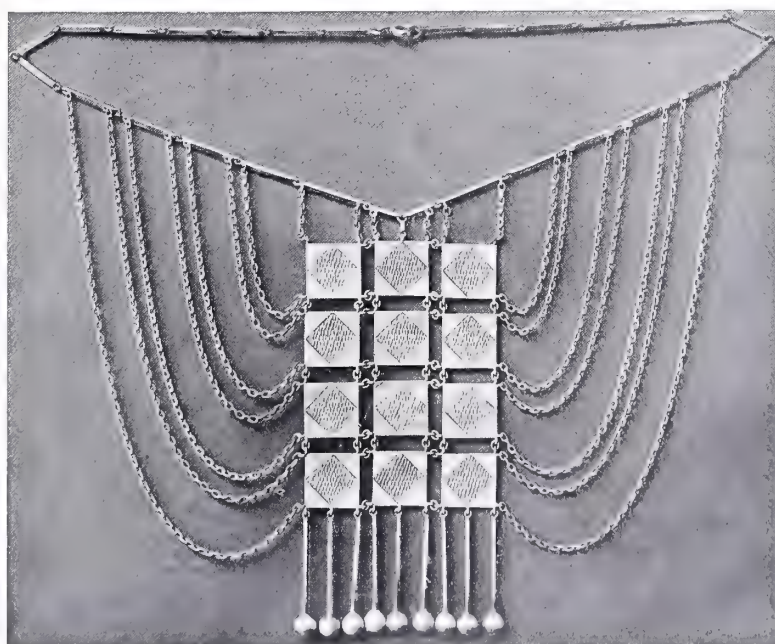
JEWELLERY DESIGNED BY HANS OFNER
EXECUTED BY ROZET & FISCHMEISTER

Wilhelm II., who is descended from the Count. This monument is of gigantic proportions, and is put up on the Schloss Burg, near Elberfeld, to commemorate the founding of the stronghold by the Count. A reduced replica of this monument is in the possession of the Kaiser, and there is also one in the Hall of Fame of Barmen, and another in the Hall of Art in this city. The bust of the Kaiser is of bronze, double life-size, and stands in the Town Hall at Elberfeld. The model was submitted to His Majesty and received his approval. The monument for a family grave, reproduced on p. 326, was originally projected during the artist's sojourn in Rome, and is now in the cemetery of this town.

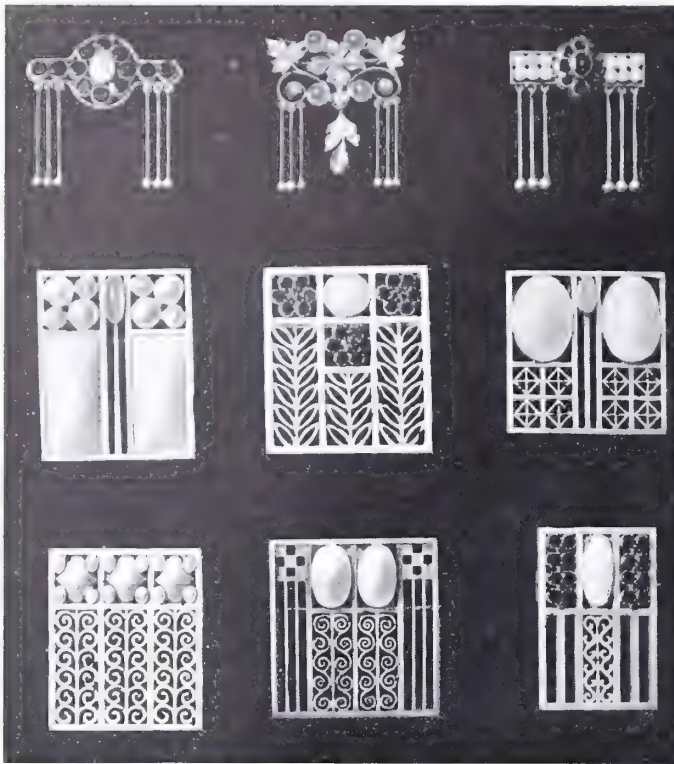
E. B.

FRANKFORT-ON-MAIN — We have already in a previous issue drawn the attention of our readers to the work of Herr Joseph Kowarzyk, and we now have the pleasure of giving a reproduction of a half-length *Sphinx* which belongs to his quite recent achievements (see opposite).

VIENNA.—Hans Ofner is a young architect who has already gained some fame, various examples of his decorative work having already been reproduced in "The Art Revival in Austria." Though his interiors show the unmistakable influence of his master, Professor Joseph Hoffmann, under whom he studied at the Kunstgewerbeschule, still he has characteristics which are quite his own. Of late he has been devoting much thought to the problem of designing modern jewellery, and has been very successful in this branch of his art. There is everywhere a right feeling for proportion, and nowhere does Herr Ofner strive for mere effect; his artistic judgment is rightly balanced, and his designs show how carefully he has performed his task. In common with most students of the modern school, he has also studied the qualities of the materials he manipulates and the adaptation of them to the design. Herr Ofner has also learnt the art of enamelling, Fräulein Adele von Starch, the only lady professor



JEWELLERY DESIGNED BY HANS OFNER
EXECUTED BY ROZET & FISCHMEISTER



SILVER BROOCHES SET WITH STONES, ETC. DESIGNED BY HANS OFNER
EXECUTED BY ROZET & FISCHMEISTER AND V. KRAMARČ

at the Kunstgewerbeschule, having been his teacher.

Of the two necklets shown in the first illustration on p. 329, the upper one is formed of pyramids of

silver enamelled in shades of yellow and brown, the other of silver with ornaments of coral and silver balls. The neck ornament illustrated in our second illustration is made of silver enamelled, and is particularly interesting, having been designed to wear with a fancy costume. That shown in the illustration given below is also silver, and though the design is simple, the effect is increased by the turquoise stones used at intervals for connecting the chains.

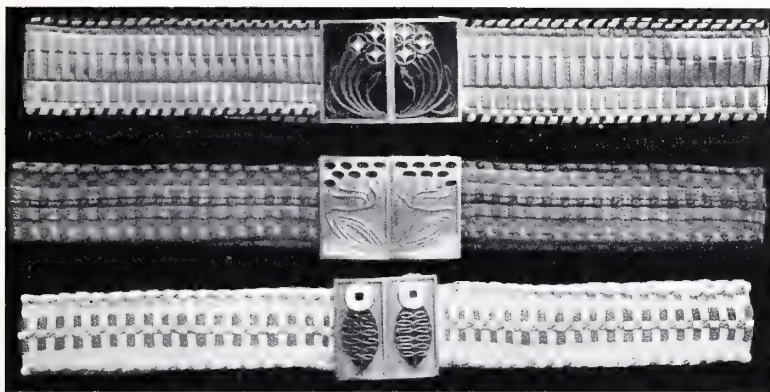
In the first illustration on this page we have a number of brooches varied in composition, and each with an intrinsic beauty of its own. They are all of silver, some being set with mother-of-pearl, others with mother-of-pearl and rubies, chrysolites, granites, and other stones. All the skill of the craftsman has been brought to bear on this work, and the designer's intentions have been admirably carried out. The brooches shown in the illustration below are also admirable in

design, mother-of-pearl and coral being very effectively employed. The earrings are of silver relieved by a border of gold. The pendant has a large cornelian for its centre, with a pleasing design surrounding it, the material again being silver.



JEWELLERY

DESIGNED BY HANS OFNER
EXECUTED BY V. KRAMARČ



SILK BRAID BELTS WITH SILVER CLOISSONNÉ CLASPS
DESIGNED AND EXECUTED BY HANS OFNER

The illustration at the bottom of this page shows a variety of ornaments very felicitous in design. The necklaces are of silver, enamelled in shades of blue and violet; the broader one is set with topazes.

The enamelling is beautifully done, and is the work of the artist himself, who shows a real knowledge of this art, and at the same time a love for it born of intimacy. The bracelet is set with amethysts, the scarf pins with pearls and rubies, while the tortoise-shell side combs are mounted in silver set with chrysolites. These make a very pleasing harmony of colours, and the effect of the whole is very graceful.

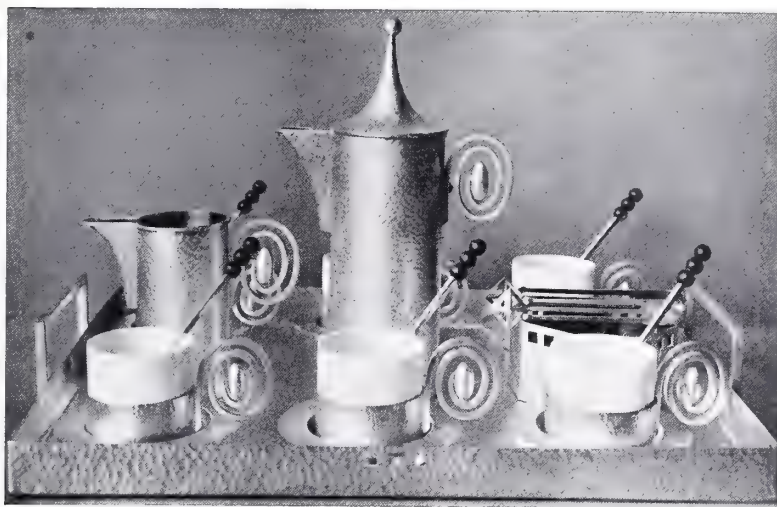
Herr Ofner has studied weaving at the Imperial

schools, and the belts here reproduced are entirely his own making. The clasps are of silver cloisonné, while the belts themselves are formed of plaited French silk braids, these being of a shade to tone with the decoration of the clasps.

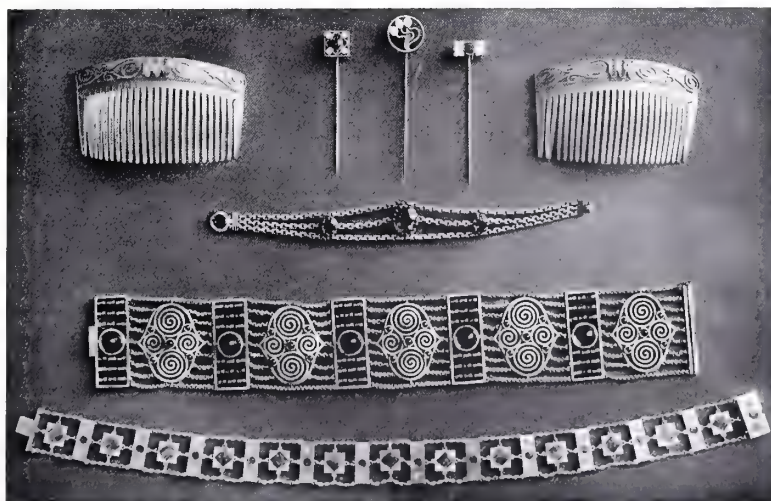
The coffee service, also illustrated on this page, is in silver and delicate china,

a combination much in vogue, and here Herr Ofner again proves that he is a true artist with no lack of originality. His present achievements bear evidence that the path he has chosen is the right one.

A. S. L.



SILVER AND CHINA COFFEE SERVICE
DESIGNED BY HANS OFNER
EXECUTED BY ROZET & FISCHMEISTER



COMBS, PINS AND OTHER ORNAMENTS
DESIGNED BY HANS OFNER
EXECUTED BY ROZET & FISCHMEISTER

MINNEAPOLIS.—The two chromo-xylographs of which reproductions are here given—one in facsimile and the other in half-tone—are interesting examples of the process as employed by an American lady belonging to this city, who has acquired her knowledge and skill mainly in Japanese studios under native artists. Mrs. Lum had already made experiments in this direction before visiting Japan, but accomplished very little until she had an opportunity of closely studying the methods practised by native wood engravers, first of all in a small *atelier* in Kyoto, and later in the Kokka *atelier* in Tokyo, well known through the publication bearing that name.

Briefly stated, Mrs. Lum's method of making and printing these wood-cuts is as follows. First the drawing is made on a special kind of transparent Japanese paper rather difficult to obtain even in Japan; then the drawing is pasted face downwards on the block—usually of cherry wood on account of its hardness and even grain—and then, if, as is commonly the case, there are to be other blocks, the wood is all cut away except the outline. The first prints from the outline block are pasted on to these other blocks, and from these the colour blocks are cut. Usually one block is cut for each colour, but in the hands of one familiar with the work, one block may sometimes be made to serve for printing two colours, that is when the colours do not come directly together. Moreover, one colour can often be printed over another, as in the more mechanical processes.

The print reproduced in half-tone was printed from three blocks. For the street scene reproduced in colours six blocks were used, but there were ten printings in this case, as part of the effect was obtained by printing certain portions from flat tint blocks. The printing is all done by hand, and the colours, after being mixed with gelatine, are applied by brushes of various sizes, the blocks having first been treated with rice paste. The actual printing is done with a flat disc, covered with a bamboo leaf. It is, of course, of the utmost importance when printing from several blocks that proper "register" should be obtained. In Japan, as in Europe for the most part, the work of cutting and printing the blocks is not undertaken by the draughtsman, who confines himself to creating the design, but Mrs. Lum has produced all her prints from beginning to end without aid.

REVIEWS AND NOTICES.

Hubert and Jan Van Eyck. By W. V. JAMES WEALE. (London: John Lane.) Limited edition. £5 5s. net.—This monumental work, with its wealth of fine photogravure plates and other illustrations, the value of which to the student of Flemish painting it is impossible to over-estimate, is eminently characteristic of the veteran critic who is responsible for its publication. Mr. Weale, who is a member of the chief academies of Belgium, has devoted a lifetime to the study of the art of the Low Countries, and in the preparation of his many



CHROMO-XYLOGRAPH BY BERTHA LUM
(Copyright reserved)



FROM A CHROMO-XYLOGRAPH
AFTER THE JAPANESE MANNER
BY BERTHA LUM.

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Reviews and Notices

scholarly works has in every case gone straight to the original documents. He makes scarcely any attempt to work up the masses of material he has laboriously collected into a popular narrative such as would appeal to the general public, for he has the greatest possible contempt for the superficial dilettantism of the present day, and addresses his appeal mainly to the true connoisseur and the genuine lover of art for its own sake. On the other hand, there does not exist a more generous caterer for the privileged few than this most earnest worker. Mr. Weale prefaces his work with a chronological summary of the chief events that affected the careers of the Van Eycks, and devotes a considerable portion of his text to the actual transcription, in order of date, of the more important of the documents from which he has culled his information, supplementing his quotations by a very complete bibliography of all the publications that bear even remotely upon the fortunes of the two famous brothers. Moreover, he points the way for other discoveries, suggesting to his successors in the same field of research "that further items may yet be gleaned from the municipal accounts of towns in the Duke of Burgundy's dominions, and perhaps also from documents in the archives of Spain and Portugal." In the erudite history given by Mr. Weale of the authenticated works of the brothers each one is carefully described and explained, as are also the more important copies and engravings after it.

A Book of Caricatures. By MAX BEERBOHM. (London: Methuen.) 21s. net.—The originals of this collection of caricatures were recently shown at the Carfax Gallery, and we expressed ourselves about them at the time. We confess that in one way Mr. Max Beerbohm is a disappointment to us, for, despite the cover of this book, a very charming red, and the elaboration with which the plates are reproduced, we miss in this art the exquisiteness that is associated with Mr. Beerbohm's name. In such caricatures as *Mr. Arthur Balfour wishing he had been born in a simpler age* we do get this quality in the style of finish, and in those of *Lord Althorp* and *Mr. Haddon Chambers* the caricaturist lives up to the charming binding. The *Lord Lytton* and *Lord Ribblesdale* are also caricatures made with a grace that becomes their author. But it is in *Lord Tweedmouth*, and especially in the picture of "*Sem*," that Mr. Max Beerbohm's genius is revealed with a vivacity of touch which responds at once to witty and satirical observation. After this brilliance we wonder why he should tire us with such vapid conventions as those, for instance,

with which he symbolizes the feet of *Mr. Wilson Steer* and the head of *Lord Northcliffe*.

The American Pilgrims' Way in England. By MARCUS HUISS, LL.B. Illustrated by Elizabeth M. Chettle. (London: Fine Art Society.) 20s. net.—It was a happy thought on the part of the director of the Fine Art Society to trace back to their original English homes the pioneers of the exodus that resulted in the foundation of the great American Republic. The work, which has evidently been a labour of love to both author and artist, includes histories of the families of William Penn, George Washington, General Wolfe, Benjamin Franklin, Washington Irving, the Pilgrim Fathers (the founders of Yale and Harvard Universities), the Quaker settlers, and many others, no pains having been spared to identify the sites connected with them. The charming water-colour drawings give sympathetic renderings of many of the surviving homesteads that are so dear to the hearts of the descendants of these heroes of the sixteenth century, and, with the reproductions of details of architecture, facsimiles of letters, inscriptions, etc., form a vivid and pictorial epitome of the text.

Life and Works of Vittorio Carpaccio. By GUSTAV LUDWIG and POMPEO MOLMENTI. Translated by ROBERT H. H. CUST. (London: John Murray.) £2 12s. 6d. net.—The recent increase in the cult of Vittorio Carpaccio, the most gifted exponent of an important phase of Venetian pictorial art, is, Signor Molmenti thinks, largely the outcome of the æsthetic renaissance in the lagoon city that was inaugurated a quarter of a century ago, and was, as he fully recognises, in a certain sense heralded by Ruskin. A pathetic interest attaches to the work before us—an appreciative study of the painter by two warm admirers—on account of the circumstances surrounding its inception and execution. After studying closely the achievements of the early Venetian masters as a whole, Signor Molmenti gradually found himself concentrating his attention on that of Carpaccio, and the results of his researches were published in various periodicals. Presently, his devotion to Carpaccio attracted the attention of another eager worker in the same field, the German physician whose name appears on the title-page with his own. Herr Ludwig found himself in middle life the victim of a painful and incurable disease, which necessitated his migration to a temperate climate. Imbued with an intense love of art for its own sake, he determined to devote to its study the few years he could hope to live, and finally settled in Venice. Here the two collaborators

became acquainted, and resolved to join forces in the composition of a monograph on their favourite painter. Unfortunately, Herr Ludwig's malady made such rapid strides that he died before the seventh chapter was finished. Very touching is the account given by the survivor of his colleague's fortitude under suffering. "From his death-bed," he says, "Herr Ludwig discussed artistic problems, in which he always displayed an acute and profound judgment. I was a frequent visitor," he adds, "to the dark little room, where, seated at his bedside, our discussions on Carpaccio made the hours fly in cheerful converse." The volume that has resulted from their association embodies a vast mass of notes left behind by Herr Ludwig, and having been admirably translated into English by Mr. Cust, it is sure to take rank as the standard work on the long-neglected master of whom it treats. The illustrations include, with reproductions of pretty well all Carpaccio's paintings and drawings, examples of the work of many of his contemporaries, which will be found most useful for comparison by students unable to obtain access to the originals.

The Slade, Mdxcccxciii—Mdxcccvii. (London: Slade School University College and E. Grant Richards.) 6s. net.—This book, which is edited by Mr. John Fothergill, of the Slade School, is composed of a collection of drawings and some pictures done by past and present students of the school. A paper is devoted by Mr. D. S. MacColl to Mr. John's drawings, of which there are a variety of examples. There are many examples also of work by his fellow-student Mr. Orpen, who, with a more prosaic talent, has, by a succession of achievements, aroused curiosity as to his future not less than Mr. John. The genius of Mrs. Edna Clarke Hall comes in for discussion, for her illustrations of "Wuthering Heights" are indeed touched with genius, and we wonder why, among the mass of illustrated reprints of the English classics which come into the market, no one has availed themselves of her art. Other pages of *The Slade* are made up of reproductions from paintings by various members of the school, life studies and other drawings, many of them interesting. Mr. Fothergill's paper on "The Teaching of Drawing" is a very valuable contribution. The concern of these pages is the record of work from the Slade School in recent years, but it is also a pleasant magazine in itself for those interested in the last phase of English art training.

Sheffield Plate. By BERTIE WYLLIE. (London: George Newnes.) 7s. 6d. net.—The introduction

to this finely illustrated monograph on old Sheffield plate dispels once for all the delusion that the making of the genuine article is a lost art. Many of the original dies and drawings of fine specimens are still in existence, and some few of the skilled workmen survive, who, if encouraged to do so, would teach younger men the intricacies of their now languishing trade. Mr. Wyllie, who is evidently an expert, declares it to be possible even now to have new examples made of such masterpieces of design and execution as those figured in his book, which, with a complete history of the origin and mode of manufacture of old Sheffield plate, contains reproductions of all the marks by which the makers not only of Sheffield, but of London, Birmingham, Paris, and elsewhere, may be recognised.

Old Spanish Masters. Engraved by TIMOTHY COLE. With notes by CHARLES H. CAFFIN and Comments by the Engraver. (London: Macmillan & Co.) 31s. 6d. net.—The praise which was given in these pages five years ago to Mr. Cole's engravings after the *Old English Masters*, a specimen of which was then reproduced by us, must be given in equal or, indeed, increased measure to the present series. Mr. Cole has earned a deservedly high reputation as an engraver on wood, and at the present day the craft has no abler representative than he. In these interpretations of carefully selected examples of works by great masters of the Spanish school—El Greco, Velasquez, Murillo, Ribera, Goya—we are much impressed by his refined craftsmanship and the skill with which gradations of tone are rendered. The interest of the volume is enhanced by the series of comments contributed by the engraver himself, which show that he has devoted much study and thought to the works of these famous painters, and so acquired an intimate knowledge of their characteristics. Mr. Caffin's essays also make interesting reading, but, as may be expected, are more general in their scope than the engraver's notes.

The Baby's Day Book. Songs of the Day, and the Dusk, and the Dark. By W. GRAHAM ROBERTSON. Illustrated by the Author. (London: John Lane.) 3s. 6d.—It is Mr. Graham Robertson's gift to write and to draw for children, not as one who has anything fresh to tell them, but as the illustrator of their own fancies. The charm of his art arises from the fact that it is literally inspired, and we have indicated the source of the inspiration. Consciously he enters the dreamy world where the child unconsciously reigns, and his art, both in verse and in illustration, is such that children will never resent the interpolation of this gifted out-

Reviews and Notices

sider. *The Baby's Day Book*, which is the last he has added to the several illustrated books he has made of plays and verse, is as charming as its predecessors.

The Masterpieces in Colour. Edited by T. LEMAN HARE. (Edinburgh: T. C. & E. C. Jack.) 1s. 6d. net each.—Eight volumes have come to hand of this series, which makes a new departure. These publications are the first serious step, outside magazine form, that has been taken in the direction of a complete and satisfying analysis of the colour of notable pictures for the purposes of reproduction as supplementary to pages of serious criticism. The books should be highly popular with the general public for the beauty of the plates; they should be popular, too, because the publishers have thrown over the pretentious and dull narrative of facts and opinions, which usually accompanies the cheaper art volumes, in favour of such picturesque and original thought as we get in the *Turner* volume from Mr. Lewis Hind's gifted pen or such valuable criticism as we find in Mr. Bensusan's *Velasquez*.

Among Mr. Batsford's recent new publications are three which by their eminently practical character will at once commend themselves to those who are interested in the particular topics dealt with. *English Shop Fronts* (15s. net) deals with a branch of architectural practice which, so far as we are aware, has not been independently treated before. Messrs. Dan & Wilmott's treatise, which is accompanied by numerous collotype and other illustrations of shop fronts, old and new, therefore fills a gap in the architect's library. Mr. G. W. Eve's *Heraldry in Art* (12s. 6d. net) will prove extremely useful to designers who have occasion to introduce heraldic symbols into their work. Mr. Eve is thoroughly at home in the subject, and his exposition of the rules governing the use of heraldic figures is both lucid and exhaustive. Some 300 illustrations are given to show variations of style, the effect of material on heraldic design, etc. The third is a volume on *Enamelling* (7s. 6d. net), by Mr. Lewis F. Day, who devotes the bulk of his book to an account of the various processes and methods employed in this craft. Among the hundred odd illustrations, all of them in black-and-white, we see no examples of modern work.

Mr. Batsford also issues a second edition of *The Architecture of Greece and Rome*, by J. W. Anderson and R. Phené Spiers (18s. net). Mr. Spiers has subjected the entire text to careful and thorough revision, and has made several important additions embodying the results of recent researches; other

new and useful features being a chronological list of the best known Greek temples, with dates, dimensions, and other details, and two specially prepared maps, indicating the position of the chief cities referred to in the text. The third edition, just issued by Mr. Batsford, of *Art in Needlework* (5s. net), by Mr. Lewis F. Day and Miss Mary Buckle, contains a chapter on "White Work," now added for the first time.

Who's Who for 1908, notwithstanding its 22,000 biographies, covering more than 2,000 pages, is still quite convenient to handle. Indisputably the most comprehensive work of the kind now published, its usefulness is so generally recognised that insistence on this point is superfluous. Messrs. A. & C. Black are the publishers, and the net price is 10s. in cloth and 12s. 6d. in leather.

T. C. & E. C. Jack have issued the eighth and last instalment of the publication containing the designs for *The Palace of Peace at the Hague* as submitted by the six prize-winners and others. The seventy six plates comprising the work include perspective views (in some cases in colour), and various elevations and plans as elaborated by the competing architects. The price of the complete work is four guineas.

In *The Photograms of the Year, 1907* (Dawbarn & Ward, 2s. net), are reproduced some 200 pictures, of which about one-fourth are selected from the greater exhibitions recently held in London, the remainder representing pictorial work by leading photographers in many foreign countries and colonies, as well as at home. The principal critique is written by Mr. H. Snowdon Ward, and criticisms have also been contributed by M. Robert Demachy, Herr F. Mathies Masuren, Srñr. Mendez Leon, and others.

We learn that the publications of the Librairie de l'Art ancien et moderne, Paris, have been transferred to Messrs. Plon-Nourrit et Cie, of the Rue Garancière. Amongst these are the volumes forming "Les Maîtres de l'Art," a series of works, written by French authorities of high repute, dealing with the great masters of painting and sculpture from the days of antiquity down to comparatively modern times. In one of the latest volumes of the series M. Bayet, Directeur de l'Enseignement Supérieur, contributes an able review of the art of Giotto, who was, as he tells us, pre-eminently a psychologist, in that he sought to analyse and express the emotions of the human soul. Appended are an excellent bibliography and list of works by Giotto in various galleries. The price of each volume in this series is 3.50 fr.

The Lay Figure

THE LAY FIGURE: ON COLOUR PHOTOGRAPHY.

“You painters are going to have the conceit taken out of you directly,” said the Practical Man: “I see that the recent discoveries in colour photography have made possible the exact reproduction of nature. No one will want to have pictures now.”

“Really! Is that your idea?” inquired the Man with the Red Tie. “You actually imagine that a mechanical process like photography can drive painting off the field entirely! Are you serious?”

“Of course I am,” replied the Practical Man. “Why should anyone continue to take the smallest interest in painted things which may or may not be like nature, when there is available a process which will give the facts of a subject, colour and all, with absolute accuracy? Now that colour can be photographed the last reason for the existence of the painter has disappeared. We have no longer any use for him, because this mechanical process that you sneer at can do his work cheaper and better than he can.”

“But painting is an art,” objected the Man with the Red Tie, “and, therefore, it must always hold a higher position than any process like photography, no matter how skilfully this process may be applied.”

“Not at all,” laughed the Practical Man; “you are so blinded by your prejudices that you cannot understand what the public wants. We common-sense people have only put up with paintings because we have hitherto had nothing better, because nothing else would give us the colour of the things we see. We recognised long ago how much better photography is for black-and-white illustrations than an artist’s drawings, as you can see for yourself if you look at any of the illustrated papers; and now we have the chance we shall soon come to the same conclusion with regard to colour work. In a few years’ time there will be no painters left—they will have discovered that it is no use trying to compete with photography and will have abandoned their palettes if they have any sense at all.”

“Your prophecy might come true if all people thought as you do,” broke in the Art Critic. “But you assume too much when you suggest that you, and you alone, know what the public wants. Your range of knowledge, my friend, is a little limited, and if you would take the trouble to learn a little more about this subject you would not talk such arrant nonsense.”

“Oh, indeed!” sneered the Practical Man. “I know that all people with any business capacities and practical intelligence, all who are not dreamers and fanatics, would agree with me. You are behind the times, and are quite out of touch with modern ideas.”

“Then I thank Heaven that there still remains quite a large number of dreamers and fanatics,” replied the Critic, “if the development of a practical intelligence leads to such stupid convictions as you possess. Your friends, no doubt, want the same sort of stuff that pleases you because, like you, they are so satisfied to be ignorant that they refuse to learn even the rudiments of artistic knowledge. Outside the narrow bounds of your business capacities you are an illiterate lot, and, as illiterate people always do, you substitute blatant assertion for argument.”

“What on earth has this got to do with colour photography, I should like to know?” interrupted the Practical Man.

“Keep quiet,” laughed the Man with the Red Tie; “you are hearing some useful truths.”

“It has everything to do with colour photography, as that is the subject you have chosen to talk nonsense about,” continued the Critic. “You said that the process of photographing in colour is going to kill painting and extinguish artists. Now this is not even an original stupidity, for it is merely a repetition of what your predecessors in ignorance said when photography was first invented. The photograph was certain to oust the portrait painter—has it done anything of the sort? Colour photography is going to destroy painting—it will not. What will happen to it is this. A few men, very few, of real artistic power will use it properly and will attain fine results with it, but the majority of the men into whose hands it will fall will produce the cheap art, literal art, commonplace art, stupid art, that satisfies you and your dull-witted friends who find pleasure in silly snapshots. It will be the joy of the raw amateur, and it will record coarsely the features of the seaside tripper. But, meanwhile, the painter’s art will continue on its way unharmed by any mechanical competition and encouraged by everyone who has the intelligence to distinguish between true and false art and to appreciate noble, personal, human craftsmanship. That you will not be in this company of art lovers I can well believe; your practical, illiterate mind cannot rise to such heights. But you need not advertise your folly now.”

THE LAY FIGURE.

THE WINTER
EXHIBITION
OF THE NA-
TIONAL
ACADEMY OF DESIGN
BY J. NILSEN LAURVIK

WHILE there were some interesting and even distinguished portraits and figure pieces in the exhibition, it is to the landscape painters that one must look for work reflecting the best spirit of American art.

In this particular field we are fast producing a group of men who can measure up to the best that has been and is being done in landscape painting anywhere. These are by no means all represented here, of course—many potent names are absent—but the work of such men as Redfield, Ericson, Ochtman, Schofield and Paul Dougherty give one a fair notion of what is being accomplished by our landscape painters.

Most of these paint the fine prose of nature in a virile, resonant manner that is truly refreshing. Few do this better than E. W. Redfield, whose canvas called *February* is a straightforward, sonorous piece of prose painting that places the scene before you with an almost startling reality: a long sweep of frozen canal in the first process of thawing, revealing the heavy leaden water in purple-gray streaks, which helps to accentuate the long, curving line of the left-hand, violet-shadowed bank, that is flecked here and there with broad bands of cool sunlight. While this painter is in danger of becoming mannered and reducing his art to a sort of ready



Carnegie Prize

THE BOOKLOVERS

BY WM. T. SMEDLEY

formula in his repetitions of these Delaware winter scenes—he had two others of similar subjects no less admirable, but offering nothing new—one is none the less strongly impressed with the virility

National Academy of Design

and manly power expressed in all his work. This tendency to stake out a locality, so to speak, and to exploit a particular phase of it in a particular manner, is growing among certain of our landscape painters, thereby unduly limiting the free and natural expression of their art. Ofttimes this is prompted largely by a desire to get away from the commonplace which frequently results in triteness, as in the case of Groll, whose Arizona scenes, at first interesting, now offer nothing new or alluring by reason of a repetition of the same motive and manner of treating it. A slight departure from his previous canvases has been made, however, in one of his contributions to the present show, *The Desert—Arizona*, a stretch of cactus-covered land with a clear, dazzling sky, in which the luminosity and vibrating heat are well rendered. But it fails of conveying the illimitable space of the vast, far-reaching desert.

More varied, and consequently more interesting, is Ernest Lawson, who finds plenty of material in and about New York for the healthy exercise of his talent, which, if it is not of Homeric size, nevertheless succeeds in presenting to our sophisticated gaze the uncommon beauty of common, every-day things, such as his *Snowbound Boats*, shown here, which is the scene as it must have looked to any chance passer-by plus—Lawson.

Another close and able observer of the varied facts of nature is Leonard Ochtman, whose *December*, a cold, dreary, far-reaching landscape, presents the essential truths of atmosphere, of light and of color, in a consummate and sympathetic manner. In keeping with this as a fine piece of observation is the *Winter Fog*, by Charles H. Ebert, which renders with great veracity the thick, milky fog, through which the trees and the frozen stream are dimly visible as through a heavy gauze.

These are the painters of an every-day prose, the chroniclers of the passing aspect of things. A bit removed, though somewhat akin to them, are those who may be termed the romantic realists, best represented in this exhibition by the work of Paul Dougherty, whose canvas, called *The Twisted Ledge*, sunlit and foam-tormented with an emerald sea, is a rich, romantic piece of prose painting executed with great power and directness. It reveals astonishing skill in rendering the geological formation of the twisted rocks which have real solidity and weight. A more highly colored romanticism is the work of Gustave Cimiotti, Jr., represented by the painting, *Romantic Clusters*. To him nature is always a gorgeous, though at

times somberly glorious, festival of color, wherein little figures are seen walking or sitting under large, wide-armed trees.

Belonging more to the first than the second of these groups of painters is Alexander Harrison, whose *Coucher Du Soleil*, showing his customary wide expanse of iridescent, jewel-like water, is a remarkable feat of observation—an example of intellectual virtuosity which lacks the temperament that would evoke the poesy of such a scene. The significance of this power of evocation is realized fully in the presence of *A Nocturne*, by David Ericson, which shows two old boats moored to a wharf from which the tide has receded, leaving little star-reflecting pools of mysterious depth and quality of color. This is the most quiet, unobtrusive canvas in the whole show, yet in its way the most compelling. It is as though one looked with the eyes of a poet through the golden casement of the frame at this commonplace scene.

One turns from the weary waste of canvases with a hope of relief to the few pieces of sculpture shown. But here, as elsewhere, there is not much that is new nor yet any that is marked by even a faltering stroke of genius. Not one of the twenty odd pieces here exhibited hint at an individual interpretation of the spirit of our own time. True, there are some Rodinesque attempts by Chester Beach, interesting as is the echo of a fine voice. But beyond serving as a more or less effective soundboard for the spirit of Rodin, there is not much to commend these efforts of Mr. Beach at modernity except it be their skillful technique and intelligent appreciation of plastic form.

Mr. Karl Bitter is represented by a *Testimonial Tablet*, which is neither better nor worse than his average output and merits no particular attention. Mr. Louis Potter continues his exposition of Indian customs and habits in two figures called *Arrow Dance* and *The Call of the Spirit*, which fail somehow of stirring one. They are wanting the inspirational qualities that made his *Spirit of the Night* and *Spirit of the Taku Wind*, shown last year, two of the finest pieces of imaginative sculpture executed in this country. These gave promise of a sort that Mr. Potter's later work has not fulfilled. However, he is one of our earnest, moving men, who, in their struggle to reach the peaks, must sometimes travel in the valleys, and they need our company there far more than on the lofty, soul-inspiring heights.

These and a few other pieces furnish all that this exhibition can show the visitor anxious to become acquainted with what is being done in con-



Isador Memorial Prize

THE BATH
BY HUGO BALLIN

National Academy of Design

temporary American sculpture. Are the sculptors of the country too busy with the manufacture of decorations to send anything to the annual exhibitions which are supposed to reflect the spirit of contemporary art or—are they not wanted?

Of the many portraits shown none is more refreshing, more thoroughly satisfying, than *The Portrait in Black*, by Irving R. Wiles. It shows a woman of refined, rather pensive beauty seated, facing the spectator, with her hands folded in her lap, in a listless, resigned manner. In pose, in its arrangement of line and color, subtle yet very masculine, it breathes a distinction and refinement that is of the essence of good portraiture. It is handled with a superb directness—the values masterfully rendered, giving to the whole a feeling of space and atmosphere that is sadly lacking in much of the more pretentious work shown. In a measure this is true of the fine contribution by Henri, called *Girl in Yellow Satin Dress*, which, by reason of its failure to convey a complete illusion of atmosphere, falls short of being the masterly performance that every other quality in the canvas warrants one in demanding from this painter. It is devoid of his usual mannerisms, his tendency to overaccentuation in the painting of the eyes and lips is absent and the flesh tones are rendered with a fine sense of the contour of the flesh, with the result that the figure gives the impression of life far more than is common in the work of Henri.

In his canvas called *Portrait*, John W. Alexander has achieved an almost flat, decorative effect which robs it somewhat of reality and takes it out of the realm of portraiture into the less exacting sphere of poster art. In contrast with this is the canvas called *The Silver Dress*, by Howard Gardiner Cushing, which is one of the few memorable figure pieces in the show. It is characterized by a refinement of color and a simplicity of design that is truly refreshing among so much that is overwrought and affected.

The Carnegie Prize was this year awarded to W. T. Smedley for his large canvas called *Book-lovers*, which is, on the whole, a very creditable performance. It shows a family outdoors, under trees, through which the sunlight filters down upon the group, painted in a most straightforward and unaffected manner, that conveys a good sense of air and atmosphere and gives life and vitality to the figures.

Art should not be a statement of facts, but an evocation. Some works in this exhibition cry out at you with a loud, almost strident, voice; one or two beckon alluringly and wait to be wooed. Of

the first, the striking portrait of Captain Try-Davis, by Wilhelm Funk, is the most notable example. This is one of the most interesting and vigorously executed portraits in the exhibition. It is instinct with life, revealing the alert, genial personality of a man of the world. There is just enough of the gorgeously red and blue dress uniform shown beneath the opera coat to give the necessary touch of color to the composition, which is broadly painted, but somewhat lacking in atmosphere—one does not feel behind the figure, which is much like a well-executed high relief stuck flat against a wall. In sharp contrast to this is the painting by C. W. Hawthorne called *Venetian Girl*, which has all the wooing charm and persuasive power that the foregoing lacks—it does not cry out to be looked at. This pensive, dark-eyed woman, with a long black shawl thrown over her, holding a red fan in her rather wan hands, reflects some of that feminine mystery which John Sloan has so aptly called *The Look of a Woman*. This canvas of Hawthorne's, which is the first the public has had an opportunity to see since his return from Italy, is painted in a manner quite different from his old vigorous method. It is very low in key, the brush work unobtrusive but expressive, and the means employed have disappeared more thoroughly than in his older work. Akin to this in spirit is the portrait of Madame Hanako, by Ben Ali Haggin, which presents this mouse-like little creature in a violet kimono, holding a fan outspread before her with a calm, almost hypnotic, grace that makes most of the other figures near by look blasé and commonplace. Whether it be the subject or whether it be the painter, he has caught some of the Oriental poise and conscious, premeditated simplicity which, through long usage, has become second nature to these people whose daily intercourse is one succession of beautiful, appropriate ceremonies.

In a class with these two is the portrait by S. J. Woolf of Alfred Hertz, Esq., who is shown in the mystic glow of Wagnerian footlights.

Of the younger men, the leaven of to-day and the hope of the future, there is very little shown that is worth while. Beyond the two canvases by George Bellows, called *Pennsylvania Excavation* and *A Stag at Sharkey's*, one fails to remember anything characteristic. In both of these he has presented passing phases of the town in a manly, uncompromising manner that give cause for regret that so little opportunity is afforded the public to see and judge the work of these men who in more than one instance will be the masters of to-morrow.



LANDSCAPE
BY REYNOLDS BEAL

February Art Calendar

FEBRUARY ART CALENDAR

NEW YORK.—THE ARCHITECTURAL LEAGUE will hold a public exhibition, in the American Fine Arts Society Building, February 2 to 22, inclusive. Public lectures will be given February 5, 12 and 19. An admission fee of twenty-five cents is charged on Tuesdays and Thursdays; other days free.

PROFESSOR E. F. FENOLLOSA will lecture on the history of Chinese, Corean and Japanese art and design in the rooms of the National Society of Craftsmen on the evenings of January 21, 28, February 4, 11, 18, 25, at 8.15 P.M. Application for tickets should be made to the secretary of the Society, 119 East Nineteenth Street.

M. KNOEDLER & Co., 355 Fifth Avenue, are showing a noteworthy landscape by the late Théophile de Bock, who died at Haarlem in the fall of 1904, in his fiftieth year. The example shows his power at its best and is characteristic of his late work. Other exhibits scheduled are: Portraits by Richard Hall, February 3 to 13, inclusive; American Society of Miniature Painters, February 15 to 29, inclusive; Indian pictures by Irving Couse, February 24 to March 5, inclusive.

N. E. MONTROSS, 372 Fifth Avenue, will have on view pictures by J. Alden Weir until February 1; pictures by Arthur Wesley Dow, February 4 to 15, and pictures by T. W. Dewing and D. W. Tryon, February 18 to 29.

FREDERICK KEPPEL & Co., 4 East Thirty-ninth Street, are showing a collection of engravings by the early Italian masters, comprising exceedingly rare and beautiful prints, to February 1. In addition Mr. Marsden J. Perry's collection (Providence, R. I.) will be shown for two weeks prior to a public sale at auction in Europe. Collectors' bids may be left for execution at the sale. Following the Rembrandt exhibition, etchings will be on view by Bracquemond and by Félix Buhot.

SCOTT & FOWLES COMPANY, 295 Fifth Avenue, will have important exhibitions by the early English and modern Dutch masters.

JULIUS OEHME will show at his galleries, 322 Fifth Avenue, a special exhibition of the works of Charles P. Gruppé, comprising some seventeen recently painted landscapes in Holland subjects.

WILLIAM CLAUSEN, who in addition to his exhibitions of paintings gives special attention to the designing of picture frames, has removed his gallery of American paintings and etchings from 381 Fifth Avenue to 7 East Thirty-fifth Street.

WILLIAM MACBETH, 450 Fifth Avenue, will hold an exhibition February 3 to 15 of works by Davies, Glackens, Henri, Lawson, Luks, Prendergast, Shinn and Sloan.

THE EHRLICH GALLERIES will devote the month to an exhibition of portraits by the old masters, including examples from the English, French, Dutch, Flemish, Spanish and Italian schools.

THE KRAUSHAAR GALLERIES, 260 Fifth Avenue, among other features, will show portraits by Silvio Bicchì, of Florence, a young painter and sculptor who has already won a number of honors in Italy and executed several royal commissions there. In this country he will devote himself to portrait work.

C. KLACKNER, 7 West Twenty-eighth Street, will have on exhibition a painting by Walter Dendy Sadler, entitled *At the Wayside Inn*, and a painting by Lenoir, entitled *Spring*; also exhibitions of mezzotints by James S. King and Charles Bird and etchings in color of V. Trowbridge.

RARE Egyptian scarabs dating from 3000 to 2000 B.C., and found at Luxor and Fayoum, Egypt, will be seen at the art rooms of Azeez Khayat, 20 West Thirty-fourth Street. The scarabs are of steatite and have been glazed in blue and green to imitate the color of the sacred beetle.

THE NEW YORK SOCIETY OF KERAMIC ARTS will be addressed on February 11 at 3.30 P.M. by Eli Harvey, the sculptor, in the rooms of the National Arts Club, 119 East Nineteenth Street.

BOSTON.—R. C. AND N. M. VOSE, 320 Boylston Street, are showing a painting by Whistler, painted in 1897, which comes from a private collection in Edinburgh. The subject is the head of a young girl shown full front face.

SAINT LOUIS.—THE city has voted a special tax of one-fifth of a mill on all its taxable property for the benefit of the Saint Louis Museum of Fine Arts. The current sum is being collected and will be available for prescribed expenses of the museum shortly.

WINSOR & NEWTON report much interest among painters in the solid oil colors invented by the French painter, G. F. Raffaelli. The work is done from the stick direct, without use of brushes or palettes, as in pastel. The sticks, which come in two hundred tints, are in use cut to a point like a lead pencil, and applied direct to the canvas, panel or paper. The colors dry quickly and can be used with tube colors, can be easily blended or removed, can be varnished, etc.

Metal Work at Boston



SILVER TEA SERVICE

DESIGNED AND EXECUTED BY GEORGE J. HUNT

METAL WORK AT BOSTON BY F. W. COBURN

BY OPENING its series of semi-monthly exhibitions for the season of 1907-08 with collections of work in the various metals, the Society of Arts and Crafts made sure of having exhibits that would conform to a high professional standard. Even if it is true that in some of the handicrafts the prevailing note is still one of amateurishness, the more prominent craftsmen, at all events, who work in copper, brass, pewter and silver are thoroughly competent. Some of them, indeed, have trade qualifications which no manufacturer could despise. Tiffany and the Gorham have yielded to the arts and crafts movement a small but influential contingent of skilled designers who know the modern and ancient practices of their craft, and who are outside the big commercial establishments solely because they prefer to produce under individualistic conditions which do not exist there. Incidentally, the expertness and the sanity of these workers who have been regular contributors for some years past to the exhibitions at the salesrooms of the society in Boston have certainly affected favorably all the arts and crafts that are practised in this country.

About the only qualification, indeed, that is applicable to the best among these metal workers is that they are all under the influence of the eclecticism that in general marks the arts at this time. Picking and cribbing—a steal from the Gothic here, a copy of Georgian borders there—finish and refinement are the words. To originate overmuch subjects one to the risk of being crude. To accept and readapt is safe and sane.

Such policy, furthermore, is imposed from above.

Much of the best metal work to-day is done at the behest of architects who long ago discovered the utility of honest stealing. Therein they have historical warrant, of course, and, doubtless, in order that a later generation may have a style, it is necessary that craftsmen of to-day should affect all styles.

This eclecticism must be tempered with great simplicity and restraint, however, if the works are to be shown under the auspices of the Society of Arts and Crafts. Serious work passes the jury. Of exuberance and jollity of design and execution, very little; though probably little of this sort is offered. The splendid distinction, anyway, of most of the things shown this winter is due to terseness of treatment accompanying singleness of intention.

But to our exhibitions. The first one of this season, occurring in the early days of November, was devoted to the non-precious metals. It brought forth products of the stake and planishing hammer of Arthur J. Stone, Arthur S. Williams, George F. Parker, George J. Hunt, Adolphe J. Kunkler, Miss Helen Keeley Mills, James T. Wooley, Charles Thomas, Samuel J. Wilkes, Miss May Haydock, Miss Eva M. Macomber and others. The whole effect was one of good workmanship, simple, free from the eccentricities which are sometimes supposed to inhere in crafts articles.

Typical of the best in the exhibition were the contributions of Mr. Stone, former Tiffany man, now designing and executing independently at Gardner, Mass. A more thoroughly professional craftsman, as regards attitude and practices, can hardly be found or one more chary of design that might be regarded as meaningless or meretricious. Two of the most refined of Mr. Stone's recent

Metal Work at Boston



ALMS BASIN, COPPER AND SILVER

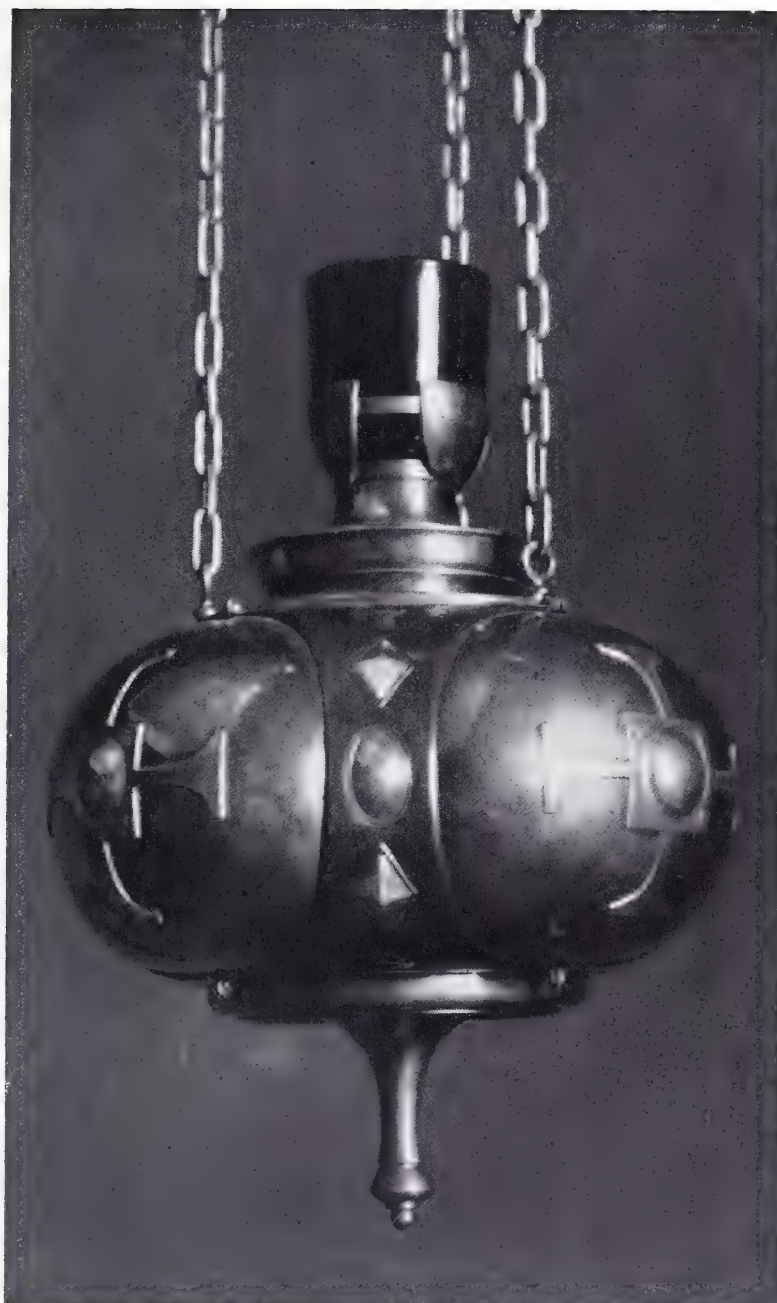
DESIGNED AND EXECUTED BY ARTHUR J. STONE

works are the alms basin of copper and silver, about nineteen inches in diameter, severely simple in contour and depending for effectiveness upon the quality of its surfaces; and the hanging lamp of copper, brass and silver.

George J. Hunt, formerly manager of a cooperative silver shop in Liverpool and now associated with the workshop of the Society of Arts and Crafts in Chestnut Street, Boston, is another able craftsman who knows metals and has artistic capacity. His pair of brass candlesticks displayed at the

exhibition last November represented a by-product of an important silver work commission on which he has been engaged. Paul Revere silver was shown, it will be remembered by many readers of the *INTERNATIONAL STUDIO*, at the Boston Museum of Fine Arts last winter. Among other articles on exhibition was a pair of silver candlesticks, which a well-to-do collector saw and admired. Under the impression that there would be no objection to such a course he commissioned Mr. Hunt to make for him some candlesticks based upon the lines of

Metal Work at Boston



HANGING LAMP

DESIGNED AND EXECUTED BY ARTHUR J. STONE

these. Midway in the execution, however, a protest was raised by the owner of the original pieces, whereupon Mr. Hunt was constrained to begin again, this time with studies based upon some photographs of Gothic silver. As a preliminary, to serve as a model, he made a pair of brass sticks, which seemed so attractive that, finished beyond the original intent, they were submitted for the

society's opening exhibition.

The large collection of pewter sent by Lawrence B. Smith to this exhibition merits a word of special commendation—the more so since good modern work in this very interesting medium is rarely seen. Mr. Smith is professionally a manufacturer of Sheffield plate, at a fascinatingly malodorous shop in Tremont Street, Boston. He has, however, for some time been experimenting with designs for reproduction in pewter, which have been exhibited frequently at the salesroom of the society and elsewhere. Articles of pewter, table furniture, teapots, pitchers, trays, spoons, salt-shakes and the like made certainly an attractive feature. That the day for a restoration of pewter to social favor has come is hardly to be doubted. It is odd that more craftsmen have not given attention to this metal. Mr. Smith confines himself to the forms developed in this country during the colonial régime. There is still an opportunity for some skilled metal-worker to look into the domain of Japanese pewter.

The special showing of silver work which was presented at the society's rooms in the late weeks of November was virtually a

continuation of the preceding exhibitions. It fully deserved the space accorded it in the galleries, for, as the critic of the *Transcript* observes: "In no other metal have the artisans of this part of the country so distinguished themselves since the beginning of the organized arts and crafts movement." Most of the craftsmen mentioned above were represented—Mr. Stone, for example, by



SILVER CHALICE

DESIGNED BY FRANK E. CLEVELAND
EXECUTED BY GEORGE J. HUNT

about sixty pieces designed by himself and executed by himself and his assistants at Gardner. In some respects the most notable group of silver workers in the country is that which has its head-

quarters at the Handicraft Shop, Wellesley, Mass.—an American young woman, Miss Mary C. Knight, associated with several Finnish artists. These craftsmen have already developed a common style, with, of course, individual peculiarities. Their work is distinguished by a certain bigness of treatment, for they are, truthfully, the impressionists of the craft. Still another coterie of workers, who will doubtless be more characteristically represented in a forthcoming exhibition of jewelry at Boston, is that which has been gathered at Cleveland, Ohio, originally under the leadership of two young women who were trained in the New England metropolis. From the Cleveland group came for the silver exhibition a striking enameled tray and spoon, executed by Jane Carson and Mildred Watkins, and several other objects. Other women artists who had examples of good design and execution were Theodora Walcott, Elizabeth E. Copeland, Caroline S. Ogden, Caroline W. Hay, Mary P. Winlock, Alice G. Hovey, Eva M. Macomber and Elizabeth Barries.

One of the especially striking pieces of the exhibition was the large Gothic chalice designed by Frank E. Cleveland, a Boston architect, and executed by George J. Hunt. This is a work which was begun with an intention of submitting it to the jury of the tenth anniversary exhibition of the Society last February. The undertaking proved, however, to present technical difficulties which have made Mr. Hunt appreciate the inspired patience of the mediæval craftsmen. Many separate panels had to be delicately wrought, following models of sheet tin, and then fitted into place with the utmost care in bending the surfaces. A more am-

bitious or impressive work has hardly been put on view in Boston. The decorative use of semiprecious stones—malachite and carnelian—is particularly worth noting.

National Society of Craftsmen

SECOND ANNUAL EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN (CONCLUDED) BY EVA LOVETT

IN ITS recent exhibition, held at the galleries of the National Arts Club, on Gramercy Square, the National Society of Craftsmen was fortunate in being able to show work of odd and original character in nearly every department, as frequently the tendency in exhibitions is the multiplication of commonplace articles. Work of exceptional merit and novel conception was in several of the departments, and in others there were articles, not displaying anything strikingly original in design, but of exquisite neatness in finish.

In wood carving, the exhibition was specially rich, an unusual number of large pieces being exhibited. Karl von Rydingsvard had an elaborately carved oak desk and chair to match, a settle and a number of smaller articles, such as bellows, picture frames and oak panels. Mrs. von Rydingsvard had a carved table of mahogany, and smaller examples of the same wood. Carved mirror frames were by Hermann Dudley Murphy, and other carved frames by Giovanni Battisto Troccoli. Mrs. Angela Vedder had a carved Gothic oak chest with hand-wrought metal hinges and lock. A Norse peasant chair carved in a Celtic design was by Miss Edith Rathbone. Other carved chests were from Walfred Phulin, Miss C. Taylor, Miss Mabel Runette, Mrs. James H. Briggs, Jr., Miss Muriel Gould and Miss Rosalie G. Jones. Some beautifully decorated and polished trays and frames in imitation of Dutch marquetry, the large tray holding a cock in full plumage, were made by Arthur G. Grinnell.

A screen with dark oak frame and panels of mahogany had an upper section of decorations of copper on glass, the glass translucent and full of color. The copper was cut to form a silhouette of a landscape of trees and foliage, banks and hills, while the shaded glass background supplied the sky, and the river flowing through the picture. This most artistically designed piece of work was by Miss Minna D. Behr. Miss Martha Page had many noticeably good pictures and mirror frames of carved and gilded wood, of good designs, well arranged patterns and substantial work. Miss Page also supplied the carved and gilded frame of a screen, of which Miss Estelle Nast painted the canvas panels. Miss Nast had three of these screens painted with forest scenes and tall trees.

A clever piece of carving was by Miss Helen

Turk. It was called *The Duchess*, and brought out strikingly the strong characteristics of that famous lady from "Alice in Wonderland." A number of orders were taken for duplicate copies of this clever little figure.

J. Charles Burdick showed some unique and interesting work in hammered copper. He had a fern-dish, tray and candlestick, on which were set medallions of flowers formed of small pieces of glass and metal, with surrounding lines of blue. A repoussé silver bowl, plate and ladle by Miss Mary C. Knight displayed a grapevine decoration, the grapes tiny bits of blue enamel. Silver plates and a



SAINT PETER, OLD
STOCKHOLM FIGURE

LOAN EXHIBIT

National Society of Craftsmen

bowl were mounted with semiprecious stones by Miss Louise C. Anderson. Handsome work on silver jewel-boxes was by Miss Elizabeth Mosenthal, who also had some fine sgraffito work on card-boxes, and on desk appointments. Small articles in bronze were by Henry Linder. Mrs. Oskar von Irgens Bergh had exquisite enameled work on bonbonnières and other small articles. A set of after-dinner coffee cups were of perforated copper, an inner china cup fitting into the copper stand. They were made by Julius C. Walk. Among the iron work, Miss M. H. Norton had andirons in iron with copper decorations, and iron flowers and other ornaments were shown by Didier Peleskey. There were a number of contributors to this metal department whose fine work and artistic designs were worth careful study.

Stencil work and block printing formed another interesting department. The block printing of Miss Carrie Hibler on chiffon scarfs and auto veils was extremely clear and so carefully printed that the texture of the delicate chiffon showed perfectly through the color. Stencil designs on scarfs of pale green, brown and lavender chiffon were displayed by Miss Mary B. Lambert. Miss Susan S. Weart had several pairs of stenciled curtains, one with a rose, one a poplar and one a conventional design. The pattern covered the linen colored curtain, lines of brown forming a background. A number of crash portières were stenciled with conventional patterns.

The rug department contained serviceable looking hooked rugs of dyed flannel, one of red, green and white, and the other of blue and white, made by Mrs. Mary McMillan Kingery. A "Sabatos," rug made by Mrs. Douglas Volk, was of bright, clear colors and with a very deep pile. Some serviceable rugs were made by the blind at Cleveland, Ohio.

Some interesting imitations of old-fashioned laces were done by Miss Katherine Lord, of the Greenwich Handicraft School. Danish cutwork, Carrickmacross, Irish crochet and old-time pillow and bobbin laces were made into collars and cuffs, yokes, panels and centerpieces.

Basketry was another department which was small, although containing some good examples. Miss Charlotte Pendleton sent some old-style Indian baskets, Miss Alice Muzzey, a variety of work baskets, and Mrs. Elizabeth De Haven, small baskets for dainty use.

A few examples of decorated table glass were shown by H. C. Mueller. A collection of mosaic shades, made of transparent shells in imitation of

flowers, were by W. Cole Brigham. Mrs. Caroline Peddle Ball had some modeling in decorative panels, and Joseph Lohmuller showed panels of the same sort.

Several smaller departments were: Monotypes and wood-cuts, design, color prints, book plates and illuminating, where there was a finely illuminated marriage certificate by Miss Elizabeth Mosenthal. A large collection of photographs of the work of English and French arts and crafts societies were obtained by Mr. J. William Fosdick, chairman of the joint exhibition committee.

The magnificent Norwegian tapestries merit a separate article. These beautiful picture weavings were designed by Madam Frida Koehler-Hansen, whose studios are at Christiania, Norway. Her weavings have been awarded the highest prizes at exhibitions in London, Paris, Turin and other cities, and are sold to museums and royal houses in Europe. The largest piece shown covered a wide section of the wall, and illustrated the old Norse legend of the flight of the goddesses from the cold Norseland to southward, taking the summer with them. The goddesses were represented riding on the backs of goslings, through the waves of the sea. The broad border of this piece showed objects of sea life, shells, weeds and coral. A second tapestry was, *The Norwegian King Sigrud, the Crusader, Riding Through the Famous Golden Portal Into Constantinople*. The brilliant arrangement of color in this was a wonder. A transparent tapestry portière showed water lilies and leaves on a pale gray ground, and was also designed by Madam Hansen. From the same school, but designed by Miss Karen Meidell, was a woven picture of *The Goose Girl and the King's Son*. A door hanging, designed by Mrs. Oskar Bergh, had conventional figures on a light gray ground. Other pieces by Mrs. Bergh were *Swans in a Black Pool*, two chair seats and a cushion.

The loan collection comprised a variety of articles in antique jewelry, leathers, wood-carving, which included an ancient statue of St. Peter, pewter, Russian icons, embroidery and drawnwork.

The joint exhibition committee, drawn from the National Arts Club and the National Society of Craftsmen, were J. William Fosdick, chairman; Francis C. Jones, vice-chairman; Mrs. H. K. Bush Brown, Mrs. Ava M. Froehlich, Miss Amy Mali Hicks, Miss Elizabeth Hardenberg, William Laurel Harris, James Hall, Charles De Kay, Miss Maude Mason, Philip J. Mosenthal, Miss Edith Penman, Karl von Rydingsvärd, Charles Volkmar and Mrs. Anna B. Leonard.



SECOND ANNUAL EXHIBITION
NATIONAL SOCIETY OF
CRAFTSMEN



SECOND ANNUAL EXHIBITION
NATIONAL SOCIETY OF
CRAFTSMEN

Practical Bookbinding

PRACTICAL BOOKBINDING—V.
BY MORRIS LEE KING

Finishing: After the book has been brought thus far—that is, after the leather cover has been put on—the forwarding is complete and the book is ready to be “Finished.” This term includes many processes; each will be taken in order and briefly described.

Filling in: As the book now lies before the worker, the inner sides of the covers have an irregular strip of leather around the edges of a greater or less width. This must be trimmed to an exact width and the level of the board in the center brought up to the level of the leather at the edges.

With the compass take the width of the narrowest part of the leather margin, and, fixing the legs of the compass firmly, a line is drawn along each edge and parallel to it, and by means of a straight edge and sharp knife, held perpendicularly, the leather is cut to the same width all around.

The central portion of the board is now filled in with several thicknesses of a porous paper (called card middling), one pasted on top of the other until the level is brought up to that of the leather, so that when the finger is run over the joint there will be no apparent difference. The best way to do this filling in (these remarks apply to a book without a leather hinge) is to ascertain by experiment just how many thicknesses of paper are needed for the purpose; then fold that number of sheets together to a size slightly larger than the space to be filled in (but not so large as the cover itself). The cover lying open on a finishing block, place these sheets over the space to be filled in, with a weight at the center; the same compass (spaced for cutting the leather edges) is used to mark points around the edge which will correspond exactly with the width of the leather.

The sheets are then removed to the cutting board, care being taken not to disarrange them, and all are cut at one operation; it will be found that they will fit the space exactly if this has been carefully done. Before pasting them in, however, it is necessary to allow for a small amount of expansion when they are dampened with the paste, and it is therefore necessary to cut a narrow sliver from the top or bottom. A little experimenting in this direction will show what is necessary.

As the filling paper lies before the worker, it is cut squarely on three sides—that is, the head, the tail and the fore edge, and fits the space exactly. It should be wide enough to extend a quarter of an inch beyond the inside of the board itself. Each

piece of paper, as it is pasted in place, should be thoroughly smoothed down with a folder (through another piece of paper). This smoothing down should be particularly well done at the inside edge of the board. After they have all been pasted, one on top of the other, the board should be left open for a few hours to dry thoroughly, so the filling in may draw the board enough to counteract the drawing of the leather on the outside. After it is thoroughly dry the paper will be found to be quite unyielding at the inside edge; take a sharp, pointed knife, and, running it along the inside edge of the board (edge up), the various thicknesses of the paper are cut through, making them quite square with the inside edge of the board. The book is now ready for the real work of “Finishing.”

Paste-washing: The covers—especially if the leather be at all porous—should now be thoroughly “paste-washed” as follows:

Mix a little paste with water, making a thin, milky solution which feels rather sticky to the fingers, and wash the leather once or twice and let it dry. This is done so that the minute interstices of the leather may be filled up, thus helping to render absolutely smooth the surface on which the gold is finally to rest. After it has dried it should again be sponged off with water, or preferably vinegar, to remove the pasty feel from the surface.

Many leathers have a very rough surface, which surface it is necessary to render somewhat smoother before applying a design, particularly if the latter be composed of fine lines or elements.

The leather, inside and out, should be moistened with water or vinegar and polishing tins placed inside the covers; the book should then be placed between a pair of polishing plates and put in the press. The amount of pressure to be used in this operation must be a matter of experiment with each individual worker, but not much pressure is to be used; the leather is not to be crushed, but rather flattened a little. It is not necessary to use much pressure nor to leave the book in any great length of time. Light pressure and a half-hour's time will answer the purpose. After coming from the press the book should be allowed to dry between a pair of plates with a small weight resting on it; this in order to prevent the boards from warping.

Design: There is no question but that the design itself is of as much importance as the quality of the work. A striking but simple design, based on sound principles of art, is much more valuable and much more effective than more elaborate work done in a haphazard and inartistic manner. I

Practical Bookbinding

think it will repay every beginner to acquire some knowledge of the *principles* of design and to continue the study, especially endeavoring to get reliable information on the special principles which should govern every design made for use in bookbinding. As in the engraving of tools, it is necessary that the maker of designs for bookbinding should know the limitations of tools and their combinations as used in this work.

A prominent architect who was formerly much engaged in designing book covers and type lays down these opinions:

Tool forms should be clearly manifest, no matter how intricate their combinations.

Richness of design is readily obtainable without overelaboration.

The fewer the number of tools used, the better.

Ornament should always be subordinated to use.

Modern rather than historical designing should be encouraged.

I quote in this connection, also, some remarks made by Mr. Philip Mason, of the Riverside Press, Boston:

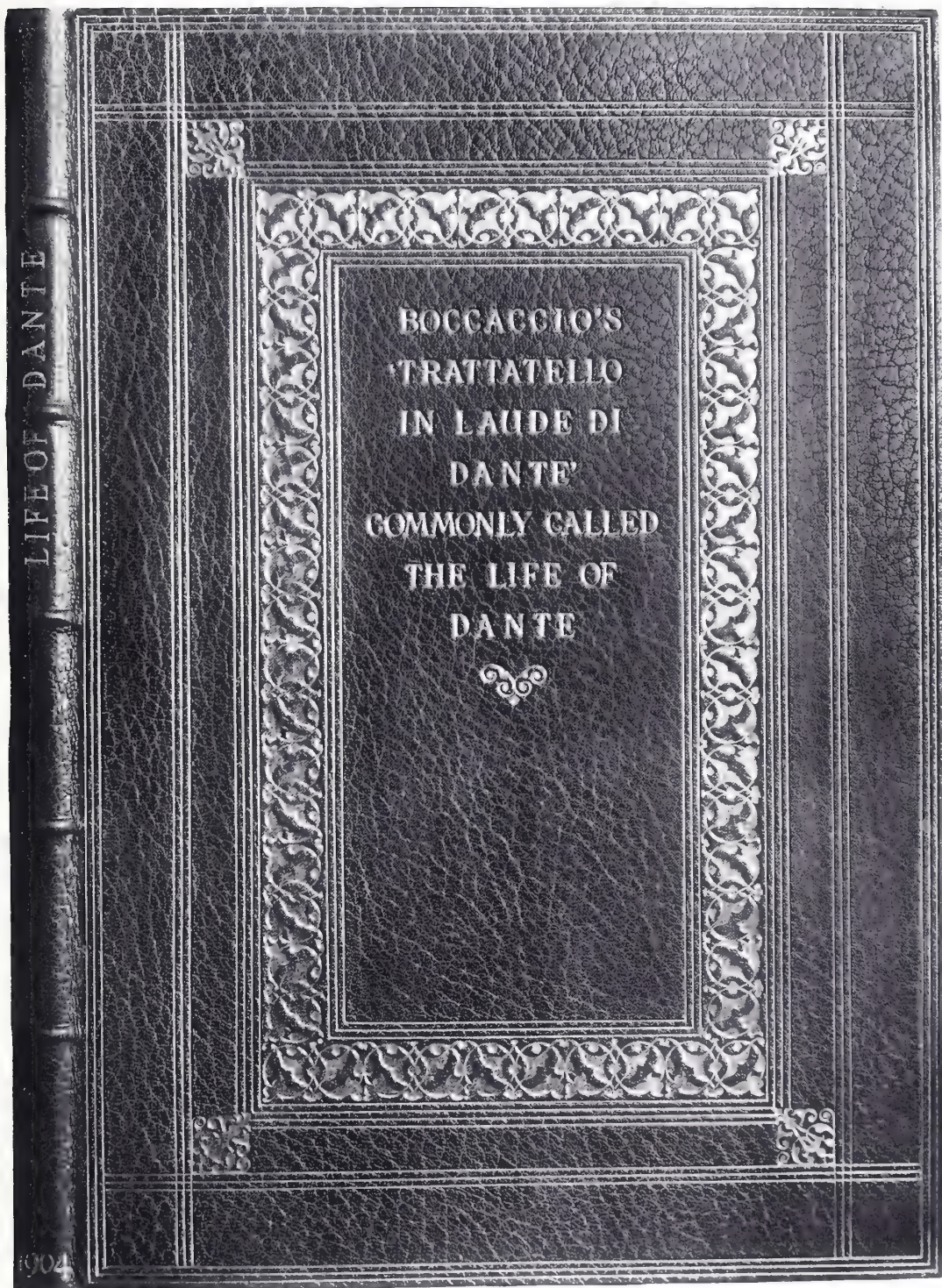
"I find the 'architectural point of view'—if I may so name it—a valuable one in the application of ornament to leather-bound books. First of all, I believe that the designer should himself be a practical 'finisher.' In no other way can thorough appreciation be had of the possibilities and limitations of the tools themselves, which are the component parts of the design. The design should be made *with the tools*. But ability to sketch freehand is of the greatest advantage in making ordinary patterns. Very much the same conditions which make for restraint and orderliness in architectural detail will be found to apply in the decoration of bindings. Varying 'textures' and contrasting degrees of reflection are desirable and beautiful in gold tooling. The relation between the decorated and the undecorated surfaces should be carefully studied. Not infrequently, in an ineffective design, the unpleasant shape of the undecorated surface asserts itself in a way damaging to the decorated surface considered as a whole. It is a question whether the most pleasing of richly decorated bindings are not those whose elements of design—in other words, the 'tools'—are few in number and simple of form."

Application of design (blinding-in): One of the principal things to be observed in the application of a design is to have it square on the board—that is, the outside lines should be absolutely parallel with the edges of the cover, which I note is frequently not the case. The slightest deviation from

absolute parallelism will be apparent when the work is finished. It is not advisable, therefore, to "blind-in" the outside line or lines through the pattern. This outside line or lines should be marked on the leather itself with compass and folder and should be "blinded-in" separately. The paper pattern should then be cut to fit this line precisely, laid on the cover, and held by a weight at center; several spots at edges and corners should be touched with paste and the edges then pressed into the lines already made. After it has dried, each portion of the design should be gone over with moderately hot tools—a moderate amount of pressure being used. After this is done one side of the design should be loosened by running the folder under the edge (after the pasted spots have been moistened), so that the worker may assure himself that all parts of the pattern have been impressed on the leather.

After the whole pattern has been impressed the design is removed, great care being taken to immediately wash off any paste spots which may be left. The whole pattern has then to be gone over again with tools which are quite hot, being careful to apply them accurately in order not to "double" the pattern. After having gone over them a second time, it will be seen that the pattern is very clearly indicated, and it is now ready for the final "blinding-in."

Up to this point you will note that the leather has been worked in its dry condition. Careful inspection will show that the leather just outside the edges of each impression is "pulled down" toward the impression, instead of being at its normal level, and making a clear cut impression for each part of the design. In order to correct this and to render permanent the impression already made, it is necessary to dampen the design with vinegar, allowing from fifteen to twenty minutes to soak in thoroughly; the whole pattern is now worked over again, this time with more care, if possible, than before, and with tools which are not too hot to rest against the hand. Much care must be taken as to the heat of the tools during this operation, because the slightest excess of heat, combined with pressure, will cut through the leather, or at least burn it, so that the pattern may be spoiled. The principal reason why it is necessary to moisten the leather and go over the pattern again is, that if this is not done, the impression "blinded-in" on the dry leather would almost fade away on the application of any moisture, such as "glair," or at least become so indistinct that precise tooling would be impossible. It cannot be too forcibly im-



LIFE OF DANTE. LIMITED EDITION
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BLUE CRUSHED LEVANT, GOLD TOOLED
SEPARATE HAND LETTERS

ALDINE TOOLS. SIZE, $8\frac{1}{2}$ X $12\frac{1}{2}$

Practical Bookbinding



SHOWING HALF AND FULL BOUND WORK BY THE AUTHOR—ALSO ONE SLIP CASE

pressed on the worker that careful, precise “blinding-in” is absolutely indispensable.

The final results of thorough “blinding-in,” over careless work, are very similar to the results attained by the careful as against the careless cultivator. The one cultivates his land thoroughly, going over it again and again, to put it into the very best condition for producing good crops. The other is satisfied with careless preparation of the ground, and the result is that his crops not only are small, as regards quantity, but poor, as regards quality. The same thing applies to thorough and superficial work as regards the operation of blinding-in.

Blinding-in of back: All designs for panels of back should be laid out from a central perpendicular line. Having laid out the pattern, the paper is cut at top and bottom of panel, three and four inches being left at each side. Place the book—a pressing-board on each side—in the finishing press. With a folder make a slight mark on each panel at the exact center of back. The paper strip with panel design is now laid across one panel and the center line of the pattern adjusted accurately to the guide marks just made on the latter. Holding it firmly in place, the ends of the strip are touched with paste and fastened to the sides of the pressing-boards. It is now blinded-in, and the other panels treated the same way. The lettering on the back should also be laid out accurately on a similar strip of paper and blinded-in most carefully; much care should be taken to have it in the exact center of the back.

Blind tooling: This is also known as “antique”—monastic style. Blind tooling is simply blinding-

in the design (as if for gold work), and instead of using gold, changing the color of the leather itself (in the impressions) to a brown or black. This is done by dampening the leather after the design has been impressed and going over the damp design again and again with tools warm, but not hot, the object being to outline the design either in brown or black. This is really done by singeing or scorching the leather under the tools. The color and depth of the pattern or design should be uniform over the whole pattern. When the blind tooling is completed, let the cover dry thoroughly, and then work the design again with tools much hotter than before; this polishes the leather in the impressions.

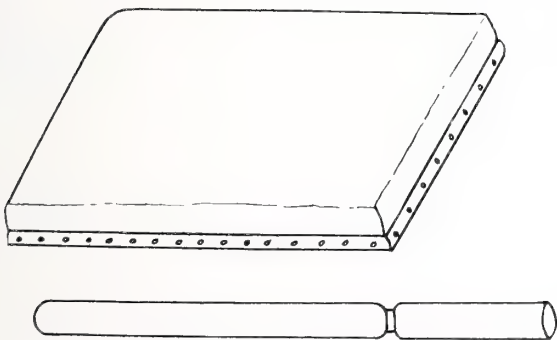
Technique of finishing; Glaire: This most important medium is easily prepared as follows: Place the white of an egg in a glass or wide-mouthed bottle; add from one-half to one teaspoonful of good cider or wine vinegar. Beat it up thoroughly with the “devil” until the froth almost fills the glass or bottle; let it stand a few hours and then strain through a piece of muslin into a clean bottle or other convenient container. After twenty-four hours it is ready for use. It is better to have a bit too much vinegar than too little. The resultant medium should be a thin, limpid fluid, which when taken up on a fine camel’s hair pencil runs off easily. Thick glaire leaves stains on the edges of the design and is “mussy.” Glaire keeps very well for some time, if kept corked when not in use. The moment it becomes turbid or unsatisfactory it may be strained or thrown away and a fresh supply made.

Practical Bookbinding

The "devil" is easily made. Take an old pen-stick or similar round rod; make two saw cuts at right angles at one end to the depth, say, of one-half inch. Slip in each one a piece of vellum one-quarter by one inch. Tie a fine thread tightly about the cut end. This, twirled rapidly between the hands, will in an instant beat up the glaire most thoroughly.

Glairing in: Some workers do this by simply applying the glaire with a small sponge. This, however, is a very careless, untidy method and never used in producing first-class work. The proper way to apply glaire is to paint it with a camel's hair pencil on each spot which is "blinded-in" and not on any portion of the leather where there is no design. Never "glair-in" work that cannot be finished the same day. In most work which has been well prepared up to this point, it is not necessary to apply glaire more than once before applying the gold. When the leather, however, is of very coarse grain it may be found necessary to glaire it in twice before going on with the tooling.

Tooling: The beginner finds considerable difficulty in handling gold-leaf, which is usually due to inexperience, because there is no real difficulty in the matter. It is necessary, however, to be sure that the gold cushion, while soft, is still of firm consistency; that is, when the gold knife is pressed on it, it should not yield too much. Particular attention must be paid that the gold knife is perfectly clean. It should be washed from time to time in benzine or alcohol, and if before using it is struck against a piece of padded furniture or one's clothing, it becomes covered with just enough dust to prevent the gold from sticking to it. Slip the knife under the edge of the gold-leaf, lift it from the book and transfer it to the cushion. By slightly breathing on it, it will stick to the cushion enough for practical purposes. Press the knife firmly on the gold, and with a slight cutting motion the leaf is cut, cleanly and without ragged edges. After



GOLD KNIFE AND CUSHION

cutting the gold into pieces proportionate to the pattern to be worked, it is ready for use.

Some olive or sweet oil should be applied to a small portion of the design, care being taken that the oil touches every spot. Various methods of applying the oil are in use; some take it up on a small pledget of cotton and rub it on the design, which is very satisfactory when it is a close, fine design; or, take the oil up on a camel's hair pencil and paint it carefully in each leaf or line. It is better to apply a little too much than not enough. Some leathers require more oil than others. The object in applying the oil is to make the gold stick, and, when heated by the tool, to make a composition with the glaire which will *cement* the gold in its place. A little experience with various kinds of leather will soon show the novice how freely to apply the oil.

The gold is best taken from the cushion by means of a firm pad of cotton which has been slightly oiled, either by rubbing against the hair of the operator or by rubbing a bit of oil in the palm of the hand and oiling it in that way. Not much oil should be used for this purpose.

Two thicknesses of gold at least should be taken up and thoroughly pressed into the design. After the oiled part of the design has thus been covered, the gold should be again firmly pressed into the design, using a fresh bit of loose cotton for the purpose. By holding the hand between the light and the design, one notes very easily any defect in the gold surface. If there are any pin-holes or spots which the gold does not cover, more should be applied until the surface is absolutely perfect.

The finishing tools having been heated in the meantime, one is taken from the stove and moistened with the finger to note the heat. The most satisfactory method of testing the degree of heat is shown as follows: When a drop of water is applied to the shank of the tool it should remain and be converted slowly into steam; in other words, if the heat is enough to immediately evaporate the water, the tool is too hot and would burn the leather. One should remember that the leather at this time is in the same condition as it would be if slightly moistened with water, and care must be taken not to scorch or burn it. It is better to use too little heat than too much, because the only result in applying too little is that the gold will not stick, and it must be done over again. If too much heat is used, the leather may be burned and the spot damaged beyond repair. If the tool is properly heated and applied with a steady, firm pressure, it will be found that the gold under the tool has been con-

Practical Bookbinding

verted into a kind of gold cement which it is impossible to remove from the impression without hard scraping with a metal point. Any gold that can be rubbed off with cotton or rubber has not been successfully treated.

Each time a tool is taken from the stove for use it should be rubbed clean on a pad covered with skiver.

"Striking" the tool: If the "blinding-in" has been done carefully, it will be found that the edges of each impression are quite firm and act as a guide for the tools, so that in a very short time the operator works as much by the "feel" of the leather as by his eyesight.

After all that part of the pattern to which gold has been applied has been worked over with the tools, the surplus gold should be removed with prepared rubber or with an oiled rag. After this has been done, the pattern should be rubbed over very thoroughly with a pad of fresh, loose, absorbent cotton. This penetrates into the depressions enough to remove all the ragged edges of gold which may still be present. It will then be seen whether the operation has been a success or not. It may be that some portion of it has been slightly burned, or at least the tool has been somewhat too hot to give a bright impression, which is shown by the frosted appearance which gold has under such circumstances. Other spots may show that the tool was not hot enough, in which case the gold will not stick and may disappear partly or completely when the rubber is used. The whole surface should be reglaid and retooled, and this should be repeated until it is satisfactory. If the design here and there is scorched, or if, after several attempts, the work is not satisfactory, it should be washed out entirely with vinegar; sponge it out first and clean out the depressions more carefully, say with the pointed end of a soft wooden match,

wet in vinegar. After washing out, it may be glaired again while still moist, but should be left until next day to dry out, and then before tooling glaired again with very thin glaire.

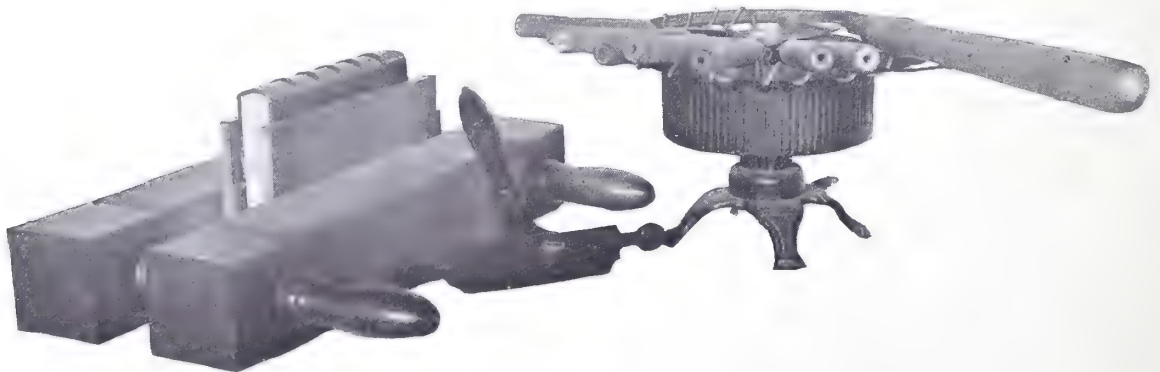
If, however, the finishing already done seems to be satisfactory, it should be glaired again carefully. While the glaire is drying another small portion which has already been glaired-in and is dry should be now tooled in the same manner.

Tooling a second small portion of the design in this way takes up some time, so that the part first worked (and which has been glaired-in again) is now dry enough to be retooled. As a rule, it is unnecessary to do the tooling more than twice, but leather is of such different degrees of firmness and quality that it is sometimes necessary to go over the same spot three or four times. In this connection it may be said that the beauty of the work done by the French binders is due not so much to the quality of the materials used as to the fact that almost all their work is gone over time after time, until the tooling is absolutely "solid."

I advise the beginner not to cover too great a surface at a time, but to work very slowly in small sections, and to complete each section before beginning a new one. Tooling a large surface and leaving it in an imperfect and unfinished condition results in one's losing interest in the work and not finishing it in proper manner. "Make haste slowly" is of more importance in this branch of procedure than anywhere else.

When the tooling of any one day is finished it should be thoroughly sponged with a pledget of absorbent cotton soaked in benzine. This is particularly necessary in leathers of delicate shades in order to remove the stains of the oil. This washing with benzine has no effect on the tooling itself (providing it is properly done).

(To be concluded)



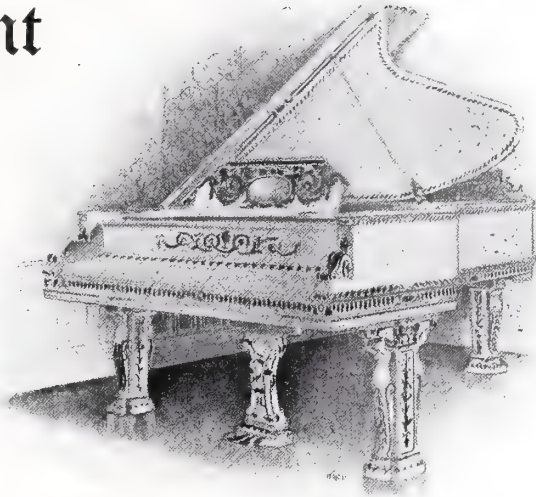
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